MODERN · SPANISH
INTING

A·G·TEMPLE·F·S·A·

UNIVERSITY OF B.C. LIBRARY
3 9424 05121 343 4

STORAGE ITEM
LIBRARY PROCESS
ING
Lp5-D22F
U.B.C. LIBRARY

THE LIBRARY

THE UNIVERSITY OF
BRITISH COLUMBIA

Digitized by the Internet Archive
in 2010 with funding from
University of British Columbia Library

http://www.archive.org/details/modernspanishpai00temp

MODERN SPANISH PAINTING

Of this edition 325 copies have been printed, of which only 300 numbered copies are for sale.

This is No. 7

MODERN SPANISH PAINTING

BEING A REVIEW OF SOME OF THE CHIEF PAINTERS
AND PAINTINGS OF THE SPANISH SCHOOL
SINCE THE TIME OF GOYA

BY A. G. TEMPLE, F.S.A.

DIRECTOR OF THE GUILDHALL ART GALLERY, LONDON
KNIGHT COMMANDER OF THE ORDER OF ALFONSO XII OF SPAIN
KNIGHT COMMANDER OF THE ORDER OF THE DANEBROG, DENMARK
OFFICIER DE L'INSTRUCTION PUBLIQUE DE FRANCE, ETC., ETC.

LONDON: ARNOLD FAIRBAIRNS & COMPANY LIMITED
NO. 3 ROBERT STREET ADELPHI W.C. MDCCCCVIII

PRINTED AND BOUND BY
THE CAMPFIELD PRESS
THE PHOTOGRAVURE PLATES BY
ALLEN & CO. (LONDON), LTD.

DEDICATED

BY EXPRESS PERMISSION

TO

HIS MOST CATHOLIC MAJESTY

ALFONSO XIII

KING OF SPAIN

CONTENTS

	PAGE
Introduction	1
Modern Spanish Painting	3
The Painters of History	15
Landscape	44
Portraiture	57
Genre	69
The Earlier Spanish Schools	133
Index	135

ERRATA

Page	30	For Munoz, *read* Muñoz
„	33	For Isidore Lozano, *read* Isidoro Lozano
„	35	For Camerleng, *read* Camerlench
„	44	For Morena, *read* Morera
„	51	For Emile Sanchez Perriér, *read* Emilio Sanchez Perrier
„	53	For Jaimé Morera y Galicia, *read* Jaime Morera y Galicia
„	55	For Garriques, *read* Garrigues
„	64	For Nin y Tudo, *read* Nin y Tudó
„	66	For N. Serra, *read* Emilio Sala
„	97	For Anselino Guinea, *read* Anselmo Guinea
„	97	For Perez de la Fontera, *read* Jerez de la Fontera
„	103	For Garnelo y Alda, *read* Garnelo Alda
„	111	For Ramon Pulido y Fernández, *read* Rámon Pulido y Fernández
„	113	For Antonio Ortiz Echagüe, *read* Antonio Ortiz Echagüe

LIST OF ILLUSTRATIONS

A Negro of Morocco . . . . *Frontispiece*
Mariano Fortuny

In the Sierra de Guadarrama 2
Jaime Morera y Galicia

Don Quixote and the Merchants 10
José Moreno Carbónero

Leaving the Masque Ball 14
Raymundo de Madrazo

The Last Testament of Isabel the Catholic . . . 16
Eduardo Rosales

The Insanity of Joanna 18
Lorenzo Valles

The Bell of Huesca 20
José Casado del Alisal

Stella Matutina 22
Luis Alvarez Catalá

The Surrender of Granada 24
Francisco Pradilla

Boabdil's Farewell to Granada 26
Francisco Pradilla

The Lovers of Teruel 30
Antonio Muñoz Degrain

The Choir of Santa Maria Novella 32
Benito Mercadé y Fabregas

The Revenge of Fulvia 34
Francisco Maura y Montaner

PAGE

The Miracle of St. Casilde 36
José Nogales

The Conversion of the Duke of Gandia . . . 38
José Moreno Carbónero

Prince Charles of Viana 40
José Moreno Carbónero

The Invasion of the Barbarians 42
Ulpiano Checa y Sanz

The Banks of the Manzanares 44
Casimiro Sainz

Venice 46
Martin Rico

The River Tagus 48
Aureliano de Beruete y Moret

On the Banks of the Guadalquivir 50
Manuel Garcia y Rodriguez

The Month of February 52
Emilio Sanchez Perrier

The Return from the Fishing 54
Rafael Senet

The End 56
Eliseo Meifrén Roig

La Belle Anglaise 58
Raymundo de Madrazo

The Painter at Work on the Portrait of an Arab . . 60
Ricardo de Madrazo

Beauty at Ease 62
German Hernández y Amores

Portrait of Her Majesty Queen Maria Cristina . . 64
Bartolomé Maura

Portrait of Christian Franzen 66
Joaquin Sorolla y Bastida

The Concert 70
Vicente Palmaroli

Charles V Entering the Monastery at Yuste 72
Joaquin Agrasot y Juan

The Spanish Marriage 74
Mariano Fortuny

The Selection of a Model 76
Mariano Fortuny

The Garden of the Poets 78
Mariano Fortuny

Moorish Farriers 80
Mariano Fortuny

A Fan 82
Mariano Fortuny

The Introduction 84
Francisco Domingo y Marqués

To my very good health 86
Francisco Domingo y Marqués

The Consultation 88
José Jiménez Aranda

The Tailor's Shop 90
Luis Jiménez

A Spanish Courtship 92
José Garcia y Ramos

The Violinist 94
Luis Ruiperez

The Rendezvous 96
Enrique Melida y Alinari

PAGE

The Guard of the Seraglio 98
Antonio Maria Fabres

The Studio of Titian 100
José Villegas y Cordero

A Fair in Andalusia 102
Baldemiro Galofré

Taking the Veil 104
Salvador Sanchez Barbudo

Worshippers in St. Peter's at Rome 106
Arcadio Mas y Fondevila

The First Communion 108
José Gallegos y Arnosa

The Benediction of the Fields 110
Salvador Viniegra y Lasso

Jesus, the Source of Love 112
José Garnelo Alda

Ophelia 114
Juan Brull Viñolas

Ensueño, or, The Holy Women 116
Juan Brull Viñolas

An Andalusian Singer 118
Laureano Barrau

The Boulevard 120
Joaquin Sorolla y Bastida

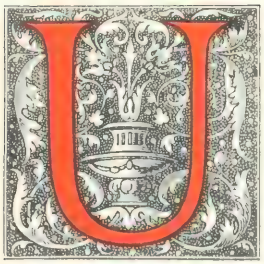
Preparations for the Bull-fight 122
Ignacio Zuloaga

Spanish Dancers 124
Ignacio Zuloaga

The Choir Boys in Seville Cathedral 126
Gonzalo Bilbao y Martinez

The Well at Montjuich 128
Santiago Rusinol

INTRODUCTION



NTIL the Collection of Spanish Paintings was shown at the Guildhall in 1901, the modern painters of Spain were known only to a very limited extent in this country. Fortuny was the one familiar name, and with him the modern Art of Spain seemed to begin and end. He struck a strong chord of admiration in the late sixties, which extended to most of the European capitals and to the United States; so strong, indeed, that ever since then the eye had seen, as it were, Fortuny only when the modern Art of his country was mentioned. The effort in the Exhibition at the Guildhall was to show that, while Fortuny might stand pre-eminently above his fellows, there were others of his nationality entitled to hold high positions, and whose reputations in Spain and France were by no means inconsiderable, but whose established fame as painters had failed to reach these shores. It was not an easy task to accomplish, inasmuch as no book existed, in any language, which dealt with the modern painters of Spain. There were the catalogues of the biennial exhibitions of modern works in Madrid, and of the modern museum of that city, and there were the names of certain painters of prominence in the catalogues of the Salons, in Paris, and occasionally, but very seldom, in those of our Royal Academy; but beyond these sources, all information necessary in forming an Exhibition in any degree representative, such as that attempted at the Guildhall, had to be obtained by the kindness of friends in the Spanish capital, and in France, who diligently sought

for the information desired, and supplied it from time to time to the author of the present work. To him it has occurred to put this information into book form, with such additional matter as will constitute the work one of interest and usefulness.

MODERN SPANISH PAINTING

IN reviewing the works of the modern painters of Spain, the great dominant personalities of Velazquez and Goya incessantly thrust themselves on the mind, in their overshadowing strength. With these two gifted men the relationship to the modern men seems indeed slight; but the consciousness that the Art of the country has its root in them, and that the solid influence they cast operates as a beneficent call and encouragement to all subsequent efforts the country has made, or is likely to make, is undeniable. The former painter was for all time, and for all countries; the latter, for all time, but essentially for his own country chiefly. With these men and their respective periods, this work does not propose to deal; much has already been written about them both; but little or nothing has been recorded of the men of later date, who have followed Goya, and brought the line of Spanish painters down to the present day. It is to this want that the present work endeavours, in some degree, to address itself.

Immediately succeeding Goya, there was for a time profound unproductiveness; many painters, it is true, were practising, for the Schools and Academies in Spain existed, and did not suffer for want of pupils, but their efforts disclosed only a dead level of mediocrity, with no appearance of anything of a distinctive character in Art. This may be accounted for in a measure by the unsettled state of the country, and to the startling political developments which were constantly occurring.

One of the earliest and most notable to appear was Leonardo Alenza y Nieto, who died in 1845, at the age of thirty-eight. He is reckoned by many as almost the only painter, with perhaps Vicente Lopez, who at that time represented the good traditions of Spanish painting, for although other artists occupied better positions, enjoyed Court favour and official posts, and were consequently more widely known, yet few of them were equal to Alenza in point of artistic capacity. He, with Vicente Lopez, became the link between Goya and the great company of artists, who afterwards shone forth in the Spanish world of Art, from the middle of the nineteenth century onwards—Rosales, Domingo, Palmaroli, Pradilla, Fortuny, Villegas, Munoz Degrain, Casado, and others.

The period of Classicism, inaugurated in France by Louis David, with its charmless grace and unsatisfying dignity, naturally took root in Spain, as it did in almost all other countries for a time. Spain was contented with it, and the light burned low, with never a glimmer of substantial revival, until appeared, first, the figure of Rosales, then Zamaçois, and finally Fortuny, to awaken, by their pronounced individualities, a new era of Art for Spain.

When the Spanish Exhibition at the Guildhall was in course of formation, the frequent ejaculation to the present author was, "You mean Velazquez and Murillo, Goya, and Fortuny; but what others are there?" It was conceivable, however, that the works alone of these four men, if judiciously chosen, would go far towards constituting a display worthy of attention by the British people; and it was with these four men as a basis that the Exhibition was originally projected: Velazquez and Murillo, representing the early painters of Spain, and Fortuny the modern, with the great intersecting originality, Goya, whose startling characteristics had made a deep mark, more especially in his native country and in France.

In the modern men, when they came to be dealt with, a wider field presented itself than many in England apprehended. There were painters who had built up a great reputation in Spain, and who were very well known as men of conspicuous talent in the Art centres of Paris and Rome, with whom but slight, if any, acquaintance could be claimed in this country, but whose productions entitled them to prominence in any country; and the representative collection at the Guildhall, brought from distant places on the Continent and elsewhere, assisted the English people to form a more correct estimate of the work of the modern Spanish painter.

When the two great forerunners of these modern men lived Spain was as powerful and as settled a people in its relation to other nations, as the England of to-day is, and the mental repose consequent thereon, while not necessarily responsible for the production of Art, was unquestionably advantageous to its fostering and to its successful development wherever it might appear. There were no threatenings of the country's integrity as a nation; no internecine strife to embarrass its career, or anarchic movement to imperil the independence of its monarchy. The power and prestige of Spain abroad were sufficient to secure that internal tranquillity, without which the Art of a country cannot thrive. The nation preserves in its midst, at the present time, the elements of greatness, and without competing with other nations in the levying and maintenance of vast armies for aggression or defence, it is by no means lethargic in its ambitions. Its resources are unbounded; the grace and chivalry of the people as pronounced as ever; its spirit of enterprise awake, and its activity in the realm of Art widely and increasingly demonstrated.

In place of triennial exhibitions of modern Art in Madrid the exhibitions are now biennial; the Academy in the Spanish capital is keen in its nurture of each promising student, and regulates with

care from time to time the administration of the Spanish Academy in Rome, which has done so much for the encouragement and development of the Spanish student, so as to keep this serviceable institution abreast of the times. It is situated on the southern slope of the Janiculum Hill, adjacent to the Church of St. Peter, and opposite to it, on the Pincian Hill, is the French Academy. In that institution those who are sufficiently talented to win the Prix de Rome, are offered every facility, irrespective of their nationality, for continuing their studies, gratuitously, and many Spanish students have won this high privilege, and been greatly assisted thereby in their artistic development.*

The effects produced in the works of the earlier men are, as a rule, solid and sombre, but little interpreting the burning sunshine which illumines their land, whereas those of the latter-day painters appear to aim, in nearly every instance, in asserting that brilliancy of atmospheric effect in which they live. Spain without its sun is not for them, and while they profit in an immeasurable degree by the example set them in the magnificent force, and sound technique of their illustrious predecessors, their eyes and hearts go out to the fierce beating sun, which, for the greater part of the year, scorches their plains and lights all else with an exulting radiance. The early men did not express this characteristic feature of their country's climate; the modern painters make it an essential and identifying attribute of their work. Let us have reality, they say, and Fortuny, Carbónero, Pradilla, Domingo, Sorolla, and Zuloaga, by their close perception and careful study of this light and its effects, have awakened us from the indolence and heaviness attaching to solid form, to the lightness and vigour, the warmth and vitality, which

* In addition to the house of Messrs. Arthur Tooth & Son, of New Bond Street, who have always dealt largely in Modern Spanish Art, an Annual Exhibition of it is now proposed at the St. James's Gallery, King Street, St. James's, thus giving further publicity in London to Spanish painting.

abound to a limitless degree in the aspects of that nature which surrounds them. Indeed, before Fortuny, the Spanish painter had lacked the courage to portray the brilliancy of the sunlight in his native land; it was left for Fortuny to fill his canvases with the relentless brilliancy and glitter of the southern sun, and he did it with a cleverness of technique all but unrivalled. It is true that many Spanish pictures have been termed by some "irritating," in the results of these attempts to gain the true effect of the sun's rays, but we must remember that many of Fortuny's pictures, for instance, were painted in the glare of Morocco, and their vividness of colouring is striking, almost to the verge of falseness, when seen in the sombre setting of European cities; and that many of the painters contemporary with, or succeeding him, have been enamoured of these effects, and have been led to carry their own works, painted not in Morocco, often into the region of exaggeration.

Without doubt the sustained tranquillity and dignified restraint of the earlier men is seldom perceivable to any great extent in the works of modern times; on the other hand it cannot be denied that we encounter in them a venturesome capacity for design, and an animating resolve that light and colour shall stand forth as vivid features of their work. The effect attained is not infrequently that of an immature production, true in aim, but in its very incompleteness of expression suggestive to the cultured mind of that regrettable unrest, so noticeably absent from the works of their great predecessors. But we hesitate to concur in the contention advanced in a general way by certain critics, that an "uneasy glitter" or a "brilliant meretriciousness" are characteristics of their productions in any greater degree than in the works of any other nation. To the less gifted painter, or to the amateur, these attributes may, to an extent, apply, just as they do to the artists of any other country; but the men of larger mind, by whose productions the Art of their time will

be judged, are as free from these shortcomings and defects as are the prominent men of other nations. No one can apply them to painters like Carl Piloty or Munkácsy, to Meissonier, Dagnan Bouveret, or Gérôme; why should they be applied so indiscriminately to a country which can claim Carbónero or Pradilla, Palmaroli, Fortuny, or Domingo? Three of these men, at least, are distinctly, by intuitive propulsion, in a path of their own, and in all of them the mode of expressing themselves is devoid of any kind of attribute suggestive of unrest or glitter. Their Art has arrived, by natural gifts and arduous study, to the level of the best that any European country of the present day can claim.

If we take the historical phase of their Art, we bring Casado del Alisal, Pradilla, and Carbónero in their great achievements, now in the Modern Museum at Madrid (and of which only smaller versions are known in this country), against Munkácsy and Carl Piloty, Hans Makart and Gallait. In what characteristic is one superior to the other in breadth of design, capacity of arrangement, sense of colour, or the realization of the historical fact? What may clearly be advanced is this: the Spanish works have been subject to publicity in a less degree than has been the case with the work of other nations.

The themes at their disposal in historical work, if only of their own land, are of so momentous a character that they carry with them a patriotic inspiration. Those great events of their country's career, the expulsion of the Moors and the expulsion of the Jews, the persecution of the Protestants and the establishment of the Inquisition, disastrous as these political steps have been in depopulating the country, are, and always must be, favoured subjects for the painter.

The realm of Ferdinand and Isabella has many records of its kings and queens, and of its feudatory system, to which the intelligence of the painter can devote itself with great advantage to his career, for such incidents admit of being brought into startling and realistic relief.

What more dramatic than the surrender of Granada by the Moors? Pictured by many artists the finest version is, without doubt, that of Pradilla's, now in the Modern Museum at Madrid, designed and carried out with all possible attention to the records of the time, and suggesting to the twentieth century onlooker something of what the brilliancy of a Spanish pageant was in the fifteenth century, of the splendour of the clothing and accoutrements, of the courtly bearing, and the lofty chivalry of the best of its manhood.

Then, as illustrating the independence and power of the tributary states, few events could have been selected of greater spirit as an expression of these than that portrayed by Casado del Alisal, entitled, *The Bell of Huesca*, an illustration of which is given. In both these instances, unlike Tattegrain in France, but in a manner more resembling Laurens or Luminais, the naked terror of the scene, from which by itself our senses would recoil, is lifted up, in the one case, by the admitted force of a great political event, in which the calm judgment of those in authority is operating, and in the other, by the stern rebuke it conveys to those whose envy or personal ambition have led them to conspire to overthrow a constituted authority. In nearly every instance of their historical works, as in these two just cited, there is a careful weighing of the possibilities of the scene, in which exaggeration for the sake of sensation is creditably absent. Their historical painting is, as a rule, steady and deliberate, overlooking no point that could be legitimately introduced; a faithful record, so far as imagination and industrious research can devise it; and then a very well balanced reliance on their capacity for arrangement and execution. They offer no grand spectacle, in the sense that Makart the Austrian, or Sciuti the Sicilian, offer. Abstract aims of this character are exchanged for very different lines; the object is to faithfully record, and as such their works occupy a valuable position in Art.

In landscape, their feeling, or appreciation, is not yet so evident. Here and there only is it apparent. Villegas, like Martin Rico and Tusquets, deals in a large measure with it. Spain's brilliant neighbour has produced her Claude and Poussin, Corot, Daubigny, Diaz, Courbet, and Harpignies, but no really distinctive landscape painter of exalted qualities has yet arisen in Spain. With the names of Martin Rico, Sanchez Perrier, Casimiro Sainz, Rusinol, Garcia y Rodriguez, De Beruete, Serra, Meifren, and Morera, the list of the best of Spain's landscape painters is very nearly exhausted. Landscape can, therefore, scarcely be called a very prominent feature of their Art, and there is often lacking in the most accomplished examples of it that great adjunct to literal fact, poetic feeling, without which the portrayal of nature is never truly great. Frequently we encounter that attribute when a landscape forms the background of an historical or genre composition, as in Pradilla's *Mad Joanna* or Carbónero's *Don Quixote and the Merchants;* in both of these the sky and the surrounding country are made to respond in sentiment to the sad or exciting event portrayed. We look in vain for the conveyance of any distinct emotion in their landscape Art, pure and simple; nothing is there which can strike in the beholder a chord of feeling, such as our own Millais could do, or Mauve in Holland, or Corot and Harpignies in France. We must perforce leave it there; lamenting somewhat the deficiency, which may, of course, prove only of a temporary character in the general developments of the country's Art, and direct our attention to other phases, in which the Spaniard can distinctly claim to shine. The capacity for landscape may assert itself at any time as years of repose are allowed it, and tranquillity admits of the poetic element entering into the interpretation of its vales and forests, its rugged hills, and dry and airy expanses.

Portraiture, except in the hands of a very few, is also not the

direction in which their great strength lies. The French, English, Dutch, and Belgians excel in this direction, but it is not given to Spain at the present time so to do; not, at any rate, in any marked degree. The painters who have risen to high level in this branch are Raymundo and Ricardo de Madrazo, and Ramon Casas. Madrazo's portraiture has an impulsive touch, a dash and a brilliancy, and, at the same time, a finish, which at once sets it apart from the work of others who practise in this direction; he commands a certain grace and fullness which delight and satisfy. Very noticeably these characteristics are observed in *La Belle Anglaise*, which is reproduced here, and which may be taken as an example of his work. The graceful turn of the figure, and the general completion of the design, constitute the work an achievement, from the point of view of pictorial portraiture. In the portraiture of Alvarez the same mastery is not so pronounced; but still the strong feeling for balance and grace is found. In his portrait of the Queen Regent, which may be accepted, as must all Royal portraiture, as imposing a severe test on a painter, these innate qualities are, of course, plainly apparent; but in the presence of greater freedom, the fuller scope allowed is discerned, and the individuality of the painter is more strongly in evidence. No restraint should be imposed in portraiture or in any other direction in Art; a true work of Art is the spontaneous creation of the mind, and the greater its freedom from conditions or from the co-operation or influences of other minds, the truer and better will it be.

When, however, we turn to careful and highly-finished genre, the natural and most unquestionable bent of the Spanish painter declares itself. In a given subject? No! but in an imaginary incident, free of all trammels to the composer. Here it is that Fortuny excels. That garden of tropical growths, the varied tangled beauty of which inspired him with the irresistible desire to transfer

it to canvas, beautiful enough in itself, must needs be peopled by those curious groups of players and critics entirely natural in posture and lavish in the brilliancy of their costume, which his hand, of all others, knew how adroitly to place; so adroitly, indeed, that whether the garden were a background for the figures, or the figures an afterthought for the embellishment of the garden, it is not easy to determine, with such an air of completeness does the whole composition fall together. He entitled it *A Recitation in a Garden*, and latterly it has been termed *The Garden of the Poets*, and *The Academy of the Arcadians listening to an unpublished tragedy in the Gardens of the Society;* but whatever name it bears it is a superbly triumphant piece of genre, perfectly balanced in composition, and tingling with colour. This was the last important effort this greatest of the genre painters of Spain made, and it is interesting when studying it to recall to the mind its immediate predecessors, *The Selection of a Model* and *The Spanish Marriage*. These three masterpieces, all painted within four years, however long they may have been pondered over, were the spontaneous outcome of an unfettered mind. Full play had he both in their origination and development, and three supreme pieces of genre are the result. Other men, like Palmaroli and Domingo, have had feeling in the same line, and have brilliantly shone. The inference that may be drawn is, that the Nation reflects itself in its Art, brilliant but unsettled, achieving much even when fettered; rising to the first rank when free.

Although, in common with other countries, periods of comparative unproductiveness occur in Spain, indications are not wanting that its Art, dormant though it may have been at times, is none the less firmly rooted, and, especially during the last four decades, it has exhibited a new vitality, and each year is pressing more noticeably to the front, with men endowed with originality and able to take their own proper position with other European nations.

While Fortuny and Palmaroli have passed away—with Domingo, Alvarez, Garcia y Ramos, and others—in the front rank at the present day stand Pradilla and Carbónero, Bilbao and Sorolla, Villegas, Checa, and Zuloaga, and many more who have uplifted, and are uplifting, their country's Art. As in England, the Impressionists, headed by Whistler, and in France, under the leadership of Manet, Degas, and others, so in Spain has a new enlightenment come in the group of some ten or fifteen earnest painters, of whom the chief rank must be given to Sorolla, Bilbao, and Ignacio Zuloaga. In 1850 the zealous band of English pre-Raphaelites found it hard to convert the devotees of the ruling order of artistic expression, so the task before this newly arisen band of Spaniards, admirable though it be, is by no means unattended with difficulty. Their sincerity and enthusiasm lead them to regard with some want of charity, the work of those whose attraction to the connoisseur has been of a marked character for many years, and they provoke the question: Was Goya's the true Art, or Fortuny's? For the advocates of one to veto the work of the other as deserving of but little attention, discloses a restricted outlook, and a lack of consideration for the results of honest effort. Every sincere effort in Art, however it may fall short of the standard one conceives, should command our respect. What do we find in Fortuny, Zamaçois, and their like? Unerring draughtsmanship, a capacity for pictorial design, an appreciation of the harmonies of colour, and a daring handling of its brilliancies; whereas in Goya and his revivers, Zuloaga, Sorolla, and others, we observe a breadth of expression, sufficient exactitude in drawing, an impulsive realism, and a certain disregard for pictorial balance. The two sets of men are irreconcilable. Each conveys a different reading to the eye of the connoisseur. Whatever may be the nature of the regard of one set of painters for the other, it is possible for the connoisseur, if his enlightenment in Art be fairly broad in scope, to appreciate both.

There are many who could live with a Fortuny and with a Zuloaga, and derive keen enjoyment from both, being able to perceive the truly fine Art in each of them. Fortuny in his work stopped only when it was not possible without loss of breadth to carry the workmanship further; the Impressionist stops only too frequently, because he has not the capacity to carry his work further. One imagines that most of the great masterpieces of the world presented, in their early stages, very much the appearance of what the ordinary Impressionist of the present day would regard as a finished picture. Let there be no mistake. It is only the master who can finish, who can command that aspect of completeness, whether the work be one of broad touch or of minute execution, which at once satisfies and is sound. Zuloaga and his group are a distinct and welcome development in the Art of Spain; they reveal a vitality, nay, more, a determined insistence to be examined and proved; and if such a thing as comparison is to be made of their work with that of others, it must be with the work of Goya and Monet, Degas and Whistler, and their like, and not with Fortuny and his following, who, nevertheless, were the best exponents of Art which Spain could put forth at the time they appeared, and whose work by many, is still sedulously and justly cherished.

In conclusion, this volume does not profess to give an exhaustive account of all the gifted painters which Spain has produced in modern times, but rather an instalment of information concerning a certain number of them, sufficient to serve the purpose of broadening the knowledge which this country possesses of the modern painters of Spain, and of demonstrating the existence of considerable genius and talent among a great, energetic, and advancing race.

THE PAINTERS OF HISTORY

THE chief men who have adopted history as the vehicle of their genius in Art are Rosales, Lorenzo Valles, Casado del Alisal, Luis Alvarez, Pradilla, Munoz Degrain, Carbónero, and Checa. These stand out in the front rank; but there are others whom we shall briefly notice, who have executed at least one great work which entitles them to rank in this category, in several cases only one, but all have strayed at times from the strict path of history into byways, such as Degrain into landscape, Alvarez and Casado into portraiture or ideal subjects, Pradilla into decorative work, or Carbónero into genre and portraiture, but in respect of all of them history remains the sphere in which their fame will truly rest.

The earliest to make a distinct and memorable mark was Eduardo Rosales. He was born in Madrid in 1837, and died in 1873. At first he became a pupil of the San Fernando Academy, under Luis Ferrant and Federico de Madrazo, and then sedulously studied the early masters in Sienna and Rome. Many regard him as the soundest modern painter that Spain has seen since Goya. He was strong in his individuality, and retained his independence both of classical and romantic influences. He painted with force and realism, and often attained an effect approaching to grandeur in his impressive breadth and in the intensity of his focussing. His finest works are: *The Last Testament of Isabel the Catholic* (9 by 13 ft., 1867, Madrid Museum), admirably engraved by Bartolome Maura and here

reproduced; *The Death of Lucretia* (1871, Madrid Museum), bought by the State for £1,400; *Tobias and the Angel* (Madrid Museum); *Hamlet*, *The Principe Don Carlos*, and *Doña Blanca de Navarre* (1871, belonging to the Señora Vindà, widow of the Duque Vinda de Bailen, Madrid); *The Presentation of Don John of Austria to the Emperor Charles V at S. Yuste* (1871) also engraved, by Bartolomé Maura, and *King Amadeo's Entry into Madrid.* All of these are large and imposing canvases.

Many honours and a great number of medals were bestowed upon him in recognition of his great gifts, which declared themselves at a most opportune time when the Art of Spain was at a low ebb, and they were consequently the more warmly welcomed. For a time he occupied the Directorship of the Spanish Academy in Rome.

Lorenzo Valles, born at Madrid in 1831, resides at the present time in Rome. At the age of twenty-three he was sent to that city to study at the instance of the Duque de Sisto, and in the following year he gained there the prize at the Academy of St. Luke. His treatment of historical work is thorough and conscientious. His great work is *The Body of Beatrice Cenci exposed at the head of the Bridge of St. Angelo, by Order of Pope Clement VIII* (1863). A composition of many figures and details, it discloses a rare faculty for pictorial arrangement, and deservedly commanded one of the high awards at the Paris Universal Exhibition of 1863. Other works of importance are: *The Insanity of Joanna* (1866; in the Office of Works, Madrid), here reproduced. It presents a different version of this unhappy queen's career from that by Pradilla's, and shows her in the death chamber of her profligate husband, with a kneeling nobleman and others seeking, unsuccessfully, the exercise by her of the powers she now possesses. *The Scene with the Players*, *Hamlet*, belongs to the category of his great works, as do *Dante's First Meeting with Beatrice* and *La Primera Comedia* (belonging to Señor D. Anselmo del Valle, of Oviedo). His

studies of heads and of single figures, especially of women, are well known and widely appreciated. Many medals and distinctions have been conferred upon him by his own and foreign countries, and one of the happiest recollections of his life is the warm intimacy which existed between him and Fortuny.

José Casado del Alisal, born at Valencia, in Old Castile, a year later than Lorenzo Valles, viz. in 1832, was a pupil at the age of sixteen of the Academy of San Fernando, and afterwards entered the studio of Federico de Madrazo. He had no poverty like so many artists to fight against; his parents were affluent, and he started with unbounded confidence in his own capacity. At twenty-eight he won the Prix de Rome, and later became President of the Spanish Academy in Rome, and then a Professor of the San Fernando Academy. His mind linked itself with history, and his style, in delineating it, became broad and imposing. His finest work is *The Bell of Huesca* (12 by 15 ft., 1880, Madrid Museum), acquired by the State for £1,400, and here reproduced. It illustrates the following remarkable circumstance in Spanish history. In 1136 King Ramiro II, being thwarted by a dangerous aristocracy, consulted a certain Abbot Frotardo, who happened to be walking in his garden when Ramiro's messenger arrived. By way of answer the Abbot slashed off with his stick the heads of the tallest cabbages around him. Sufficient this for Ramiro. He summoned his turbulent nobles to attend his Court in the old city of Huesca, in Aragon, on the pretext that he had cast a mighty bell, the tolling of which would be heard throughout his realm. Before the feast fifteen of the most formidable of his guests were privately seized and decapitated, and at the banquet's conclusion the remaining were conducted to the vault where the executions had been taking place. They had come to inspect the bell, and found the floor of the vault strewn with the heads of the defiant nobles, and their royal master standing amidst

them with a huge dog in leash to protect himself against their individual animosity. Suspended from the roof was the head of the traitorous Archbishop, who may be said to have represented the clapper of the bell, for at that very moment he was the centre of a fresh conspiracy threatening the downfall of the King. "This," said Ramiro, "is the bell by which refractory subjects are called to order." The terrified nobles, some of whom had almost reached the bottom of the stairs, endeavoured to force their way back, but were unable to do so by the pressure of those who had not yet come in sight of the gruesome spectacle. These kept pressing down, impelled by the imprecations and excitement of those below. The ruins of this vault still exist beneath the Palacio de los Reyes, and the ring suspended in the centre is said to be the identical one to which the Archbishop's head was attached. It is a dramatic scene, its spirit finely conveyed and the general composition cleverly designed. A small, finished study for the picture, containing all the grand elements of the large painting, is owned by the Señorita de Prendergast, Madrid.

Others of Casado's works are:—*Alfonso, King of Castile and the Brothers Carvagal and Velasco; The Death of Ferdinand IV* (in the Madrid Museum), which shows the King reclining on a couch with the life-size figures of Time and Death standing at his side; *Semiramis*, from Dante's Inferno, and *Ophelia* (1882, both in the Madrid Museum), the latter a work of singular grace in the facile freedom of its execution, and the beautiful modulation of strong tones; *The Capitulation of Bailen; The Oath of the Cortes of Cadiz in* 1810 (1861, in the Senate House, Madrid); *Proclamation of the Queen Regent* (1861, also in the Senate House); *The Apparition of Santiago en la Batallo* (in the Church of San Francisco); *Zaida, the Favorite* (belonging to the Señora Casado del Alisal, St. Louis, U.S.A., sister-in-law of the painter); *The Studio of Goya* (owned by Mr. J. T. Martin, New York), an extremely interesting work, showing the Maja in a spacious

apartment reclining on a couch, and Goya at work on a canvas on which is the half-finished figure so well known in the San Fernando Museum; *Une Maja*, a half-length figure, wearing a white mantilla, broadly painted and a fine presentment of a typical Spanish beauty of the upper circles; *Flora* (1881, belonging to the Duque de Fernan Nunoz, Madrid), beautiful in attitude, equal in grace to the Ophelias; *Laura* (1885); *An Odalisque in the Harem; Giorgione painting the portrait of Gonsalvo de Cordona* (1874); *Don Fernando el Emplazado; Portrait of King Alfonso XIII* (belonging to H.M. Queen Christina of Spain), and *The Apotheosis of Shakespeare*, his last work.

Many honours were bestowed upon him. He resided chiefly in Rome, occasionally visiting Venice, Naples, and Milan. His death took place in 1895.

Alejo Vera, born at Viñuelas, Province of Guadalajara, in 1834, was a pupil of the Madrid Academy and then of Federico de Madrazo. He takes rank as a painter of remarkable vigour and distinct characteristics. He had already established a fair reputation, and had had many honours bestowed upon him before his great work appeared upon which his name will undoubtedly rest: *The Defence of Numantia* (1881, in the Madrid Museum), a very spirited production, full of action and wild tumult. He had emancipated himself in this work from the severe classicism of his earlier works, such as the *St. Cecilia* of 1867, and an originality of design is observed, accompanied by a marked freedom of execution. A work also of great importance, although painted nineteen years before the preceding, was *The Burial of St. Lawrence in the Catacombs of Rome* (1862, Madrid Museum). Other notable works are: *The Chorus of Nuns* (1868); *Dice Playing in Ancient Rome* (1869); *The Communion of Early Christians in the Catacombs* (1870); *A Pompeiian Lady at her Toilet* (1871); *St. Francis* (1884); *Our Lady of Mercy* (1886); *An Old Roman Woman with a Parrot;* and *A Jewellery Store at Pompeii.*

The Burial of St. Lawrence is imbued with a solemn dignity, the saintly face in its meekness and peace being of singular impressiveness in the dark, shadowed crypt near which they are about to lay him, the gloom of which is but feebly relieved by the light that falls on those who have followed him, and whose tender hands are folding the white shroud around him.

In the course of his long career the painter has been the recipient of many honours; numerous medals have been awarded him in his own country—together with the Grand Cross of Isabel the Catholic. He is Professor of the Special School of Painting in Madrid, and an Academician of the San Fernando Academy, and of the Romana at San Lucas. He was a Pensioner of Merit at the Spanish Academy in Rome, becoming later the Director of that institution. Among his foreign distinctions are those from Munich and Philadelphia.

Following the traditions of Murillo, but often lacking harmony in his colouring, was Mariano Salvador Maella, who died in 1819 at the age of eighty, and is best remembered in England by his great work *The Forty Martyrs*, now in the San Fernando Academy, exhibited in London in 1862 at the International Exhibition. The renown he acquired as a painter was probably due to the scarcity of good painters in his day, rather than to the real merit of his productions themselves.

Victor Manzano y Mejorada, born at Madrid, was a pupil of the San Fernando Academy, and of M. Picot, in Paris. He was a notable man in his time. His *Ferdinand and Isabella administering Justice* (now in the Royal Collection, Madrid), was in London in 1862, and exhibited in company with *Farewell for ever*—a pathetic picture, showing a young Cavalier in deep mourning, bidding a final farewell to his lady love who has taken the veil and entered a convent. She appears to him from behind a double iron grating, in garments

resembling the cerements of the dead. Other works are: *The Last Moments of Cervantes* (in the Madrid Museum), and *Cisneros y los grandes* (also in the Madrid Museum). He has been the recipient of many medals and other distinctions.

Luis Alvarez Catalá, born at the Monastery of Hermo, Oviedo, in 1841, lost both his parents at an early age, and attempts were made to put him into commerce, but his strong inclinations urged him into Art. He became a student of the San Fernando Academy, with Rosales, four years his senior, as a fellow pupil. He afterwards entered the studio of Raymundo de Madrazo, and then went to Rome, but not with a pension. He soon made a distinct mark, not only by his great industry, but by the strong individuality he displayed. In historical work he conceived and carried through some fine pieces, among which the following take high rank: *Calpurnia, wife of Julius Cæsar* (1861, in the Royal Collection); *Isabella the Catholic in the Cartiya of Miraflores* (in the Madrid Museum); *The Embarkation at Spezia* (1871), a commission from the Court, illustrative of the preliminary ceremonies incident to the accession of Amadeo of Savoy to the throne of Spain; *Jean Jacques Rousseau and ladies picking Cherries* (owned by Mr. S. A. Coale, junr., St. Louis, U.S.A.); *A State Reception at the Court of Charles IV*, in which he introduces a large number of portraits of the eminent men of the day, among them that of Goya, who was Court Painter to that monarch, and of James Monroe, the American Minister at that time, and the founder of the well-known Monroe doctrine; *The Seat of Philip II* (11 by 15 ft., in the possession of H.M. the Emperor of Germany). This fine, broadly-painted work, shows a group of high rocks, called the Silla del Rey, situated thirty miles from Madrid, and commanding a wide view. Rough seats were cut in them, where Philip often sat and transacted matters of State. It was here, too, that he surveyed the building of the Escorial, which occupied twenty-one years, and on

which incredible wealth and labour were lavished. The picture was lent by the German Emperor to the Guildhall Exhibition in 1901.

In addition to his historical work he has produced many paintings in genre, which were extremely popular in their day, and are held in high repute at the present time; most of them of the period of the First Empire. Among the best of them are the following, now in New York: *A Carnival in the Prado in the Eighteenth Century* (1884); *Flirtation in a Gondola*, and *Selling Tickets for a Charity Bull Fight* (owned by Mr. J. Pierpont Morgan); *A Spanish Birthday Festival* (belonging to Mr. E. D. Morgan); *Jealousy* (formerly A. T. Stewart's); *The Ancient Coquette and the Modern Coquette* (owned by Mr. R. C. Hawkins); *The Cardinal's Reception*, and *The Toilet of the Duchess du Barri* (belonging to Mr. H. Hilton); *The Flower Shop* (Mr. Samuel Hawk); and *An Inopportune Visitor* (owned by Mr. R. G. Dun); while Mr. W. B. Bement, of Philadelphia, owns the *Preparing for the Masquerade; The Star of the Morning, Stella Matutina* (98 by 42 in., 1890, belonging to Don José Manuel Espelius, Madrid), is a beautiful work of great poetic impulse; its significance in this respect consisting of the gorgeous blooms which strew the ornamental stairway, betokening the Divine Child of Heaven, as the harbinger of the loveliest flowers for Earth. It is here reproduced.

Another of his most successful examples in genre is *The Visit of Condolence* (1890), now in New York, of which Señor Beruete possesses the sketch.

Many medals and other distinctions were conferred upon him, and in 1898 he was appointed Director of the Museum of the Prado, in succession to Señor Pradilla. He died in 1901.

Francisco Pradilla Ortiz, born at Saragossa in 1848, studied first at the Academy at Madrid, and then as a pensioner in the Spanish Academy at Rome. He is rightly regarded as one of the greatest

of the modern painters of Spain, if not the greatest. In his interpretation of history he stands pre-eminent; no artist could be more conscientious in his efforts to obtain a faithful record of the events he pictures, and of the accuracy of costume.

The high position he takes in these directions, in conjunction with his ceaseless devotion to the advancement of every phase of his country's Art, has not been without bounteous recognition, not only in his own country, where the highest honours have been bestowed upon him, but in almost every other European centre. The coveted membership of the Institute of France is among these awards; and on the death of Luis Alvarez he was offered and accepted the Directorship of the Museum of the Prado.

In his early career he had no particular master, and his studies, which were mostly in the open air, were harassed by difficulties in regard to health and by financial matters. At the age of twenty-six he won, by his rendering of the subject—*The Carrying-off of the Sabine Women*, a pension for three years for the study of historical painting in the then newly-created Spanish Academy in Rome. Three years later he completed the large work—*The Mad Joanna* (78 by 118, 1877, in the Madrid Museum)—engraved by Bartolomé Maura. A replica of the same dimensions was in the late E. Gambart's collection, sold at Christie's in 1903. It illustrates a dramatic incident. Joanna, the daughter of Ferdinand and Isabella, became Queen of Spain at the age of twenty-five, and two years later her husband, Philip the Fair, a weak, worthless character, died at the age of twenty-seven. The wretched life she had led with him resulted in her insanity. She sat in silence and gloom by his bedside during the whole of his sickness, with no tear dimming her eye. When he was dead she still remained immovable in the room, her features expressive of the profoundest melancholy. Three months later she determined to remove his remains to Granada, and insisted on the coffin being opened that

she might view the body. She gazed on the revolting spectacle, and placed her hand on the mouldering brow. It is said that she never shed a tear after she discovered Philip's infidelity to her. The procession moved along only during the hours of darkness. Every morning before dawn the body was deposited in some church or monastery, where funeral ceremonies were performed. In the disordered state of her intellect she cherished the same jealousy of her sex which had embittered her during her husband's lifetime. On one occasion the body was taken into a religious house, which she supposed was occupied by monks; to her horror she found it to be a nunnery, and in the utmost haste she ordered the remains to be taken to the open fields. The light was fading and a high wind was blowing when the party encamped, and this is the scene shown in the picture. It only remains to be said that the doleful party at length reached its destination, and the body was deposited in the monastery of Santa Clara. Here the poor Queen remained at her melancholy watch for forty-seven years, never leaving the walls of her adjacent palace until, in 1555, at the age of seventy-five, she was laid by her husband's side. The painting is a fine conception of a curious historical event; it gained for Pradilla the first medal of honour awarded in Spain for works of Art, and one of the eight gold medals at the Paris Universal Exhibition of 1878, accompanied, in that instance, by a personal gift of a beautiful Sèvres vase from the President of the Republic.

The painter's next great work, *The Surrender of Granada* (11 by 18 ft., which was awarded the Gold Medal at Munich in 1883), begun in 1879, at Granada, and finished three years later in Rome, was a commission for the Senatorial Palace at Madrid; otherwise it would have gone to the Metropolitan Museum, New York, an institution whose purchase of it would have been far more advantageous to the painter. A smaller version (6 by $9\frac{1}{2}$ ft.) is in

the collection of Mr. Harvey Du Cros. It is here reproduced, and the historical note is as follows: With a powerful Christian State almost within bowshot of the borders, the existence of Granada as a Moorish kingdom could not last for long, and two such enterprising sovereigns as Ferdinand and Isabella, were not likely to leave the Moors undisturbed for any length of time in their corner of the peninsula. A bitter warfare was carried on for eleven years, in which every inch of ground was disputed by the Moors, but the Spaniards continually gained ground. Then the time came when there was nothing left to them but their capital, and they shut themselves up within its walls in sullen despair. Famine did the work which valour could not accomplish. On November 25, 1491, the Act of Capitulation was signed, and at the foot of the Hill of Martyrs, the Moorish Chief, Boabdil, attended by a small troop of horsemen, met the royal procession of the enemy. This consisted of Ferdinand and Isabella with their two children, and a brilliant accompaniment of courtly personages, men at arms, ladies of the Court, and a strong body-guard. The purple velvet venetian cloak of Ferdinand was a garment much in vogue in Spain at that period, and the nunlike costume of the elder child betokened the mourning she was then wearing as the widow of the King of Portugal. Cardinal Ximenes, the notorious inquisitionist, and Gonsaga de Cordoba, the grandmaster of the Knights of Santiago were also of the company. Towards this imposing body the defeated chief advanced. He delivered the keys of Granada to Ferdinand, and turning away from his beloved city, he wended his way towards the mountains.

Almost simultaneously with this work was begun its spirited sequence, *Boabdil's Farewell to Granada* (7 by 10 ft., owned by Mr. George McCulloch, London), and dated Granada, 1879; Roma, 1892. It is here reproduced by the kindness of Messrs. Virtue & Co. When Boabdil had reached Padul, on a spur of the Alpuxarras, he

paused and looked back towards the kingdom he had lost, the beautiful Vega, the towers of the Alhambra, the gardens of the Generalife. The spot where he took this farewell look bears to this day the name of "El ultimo sospiro del Moro"—"The last sigh of the Moor." "Beautiful Granada, the flower of thy chivalry lies low in the land of the stranger; the soft note of the lute no longer floats through thy moonlit streets; the serenade is no more heard beneath thy balconies; the lively castanet is silent upon thy hills; the light of the Alhambra is set for ever."

These momentous scenes must have involved great research into historical records, not only to determine the exact spots where they took place, but for the purpose of ascertaining who were the persons present on the memorable occasion of the Capitulation. The costumes, too, worn at that period, sumptuous in design and gorgeous in ornamentation, must have led to much study, and, in addition to all these requirements, there was the nature of the chivalrous and ambitious Spaniard to depict, his martial bearing, his courteous demeanour, and the sense of ease with which all these brave garments and dazzling accoutrements were worn. The two pictures will always rank as the most dramatic and successful of the painter's efforts.

Other important works are: *The Courts of Love in Aragon in the Fifteenth Century* (1884); *Venus teaching Love*, painted 1886, with two other plafonds, in wax and oil, for the decoration of the Ball Saloons of the Murga Palace, Madrid; *Labour on the Coast of Vigo* (1888); *Mass in the open air in the Pilgrimage of the Virgin de la Guia Vigo* (1891); *The Road to the Sanctuary* (1895), a work of great interest, as illustrating the customs of the peasantry in the Roman Campagna, who annually, on September 8th, make a pilgrimage to the shrine of the Madonna di bien Consiglio; and on arriving at the territory of the Madonna, approached by a bridge, they cross

it on bended knees, kissing the ground at intervals. The scene is skilfully composed, so as to show the ancient bridge in most picturesque fashion, with numbers of kneeling figures on the dusty way, while the road by which they have come winds away on the left. In *Triste Veda*, Pradilla shows his remarkable capacity and feeling for landscape, the clouds sweeping across the sky being grandly expressed; *The Spring, which passes away*, a large decorative plafond (1899); *Pilgrims of Genazzano passing over the Bridge Orsini* (1900); *Festivity at the end of the Harvest* (1902); *Near the Rivulet*, a Greek classical work (1905), and a small canvas, full of Venetian romance, a girl being carried from a side doorway of a stately palace into a gondola, her lover giving quick but quiet directions to those who are carrying her, and to the two gondoliers. The deep shadows on the narrow canal down which their course is to be hurriedly taken, betoken a secrecy of movement, which the painter has finely expressed, and he calls the picture *An Abduction in the Sixteenth Century*. It was at the Guildhall in 1901.

For five months in 1881 he held the Directorship of the Spanish Academy in Rome, and for the next eight years he worked in Rome; subjects and landscapes from nature alternating with decorative painting, for which he had large commissions. He then painted portraits for a time, and a series from nature illustrating the beauty of the light at different hours of the day and night. These should have been kept in sequence together, but unfortunately they are scattered all over the world. It was in 1893 that he returned to the Spanish capital, with the intention of co-operating with others in the establishment of a school of painting which should be characterized by a style purely Spanish, the object being to regenerate the individuality of Spanish Art. His aims, however, in this laudable direction were frustrated by the failure of the bank in which his property was deposited, and which was lost. He

returned to Rome, where he remained until, in 1897, the administration of the Prado Museum called him back to the capital. The post left him little time for the practice of his Art, owing to the multiplicity of detail with which he had to deal. He continued in the position for two years, battling against considerable obstacles, when he resigned it, and devoted himself anew to painting.

Only through great struggles and the frequent wounding of one's sensitive feelings does a painter rise to eminence, and these accompaniments have marked Pradilla's great career in an unusual degree. They have left the man the more submissive and modest, and with a vast accession of strength and sense of independence. Although, as has been seen, portraiture and small genre pictures have engaged him at times, it is by his impressive historical work that his name will endure. The eventful career of his country, in which so many episodes of striking character occur that lend themselves to picturesque effects, has taken strong hold on his imagination; and his great capacity, more particularly as an exponent of history, has earned for him the enthusiastic recognition of every Art centre in Europe, few of whom have hesitated to proffer him the highest honours at their command.

Among the more important of these, beyond those already referred to, have been the Chevaliership of the Legion of Honour in France, in 1878; the Honorary Membership of the Vienna Academy and the corresponding Membership of the Academy of San Fernando in 1880; the Directorship of the Spanish Academy in Rome, 1881; the Grand Cross of Isabel the Catholic, and the Gold Medal at the Vienna International Exhibition in 1882; the Honorary Membership of the Munich Academy, and the Gold Medal at the International Exhibition there, in 1883; the Officiership of Public Instruction of France in 1889; the Membership of the Berlin Academy, and the Gold Medal at the Exhibition there in 1892; the Directorship of

the National Museum in Madrid, and the Chevaliership of the Prussian Order of Merit in 1897, besides the Honorary Membership of all the chief Art societies on the Continent.

Antonio Gisbert, born at Alcoy, Alicante, was a pupil of the Madrid Academy. His historical work is distinguished by his clever expression of character, which, in its faithfulness to nature, often rises to the impressive. The work generally admitted to be his greatest is the *Execution of Torrijos and his Companions* A.D. 1831 (in the Madrid Museum). The capture of the Spanish General, Josef Maria Torrijos, with over fifty of his followers, was due to the treachery of General Moreno, who ever afterwards was known as "the Executioner of Malaga," and when he himself in time became an exile in England and France, he found that every decent man turned his back upon him. The whole of the prisoners were shot, and as Major Martin Hume graphically observes in his "Modern Spain," they were "the last Liberal victims of the false-hearted Fernando VII, himself then trembling on the brink of his unhonoured grave." Other of Gisbert's notable works are *The Landing of the Puritans in North America*, which exhibits great intensity of feeling and insight into character; *The Execution of Padilla, Bravo and Maldonado* (now in the State Offices, Madrid). Padilla was the leader of a popular insurrection in Castile, in 1521, against the Ministers of Charles V, and was promptly executed the day after he was taken prisoner; *The Death of Don Carlos*, son of Philip II (in the Royal Collection, Madrid); *Paolo and Francesca da Rimini*, although good in technique, is by no means a satisfying interpretation of this romantic episode, either in regard to the faces of the two, or in the expression of passionate feeling; *Francis I Meeting his Betrothed; Columbus Embarking at Palos* (1875); *The Grandfather's Birthday* (1876); *The Three Graces* (1882), *Don Quixote in the House of the Duchess*; and *Presidiginator* (now owned by Mr. W. W. Astor) are others that should be noted.

He has been the recipient of many medals and foreign distinctions, and for a time was the Director of the San Fernando Museum.

Antonio Munoz Degrain, born in Valencia in 1843, lives in Madrid. He studied at first in the Valencia Academy, and then in the Spanish Academy at Rome. He is a man of pronounced ability, and gifted with that rare possession in Art, imagination, and that in an unusual degree. His portrayal of any given theme is invariably placed before the spectator in a striking or impressive manner, characterized by much decision of design, and although imbued in nearly every instance with strong poetic feeling, his works are remarkable for their realism. His appreciation of the values of great contrasts of light and shade brings not a little attraction into his work. The aspect one is conscious of is that of a vivid realization of the subject, and a convincing consistency with the probable truth of the historical event. *The Lovers of Teruel* (in the Madrid Museum), painted when he was in his prime, not forty years of age, is one of his chief productions, and in the reproduction the pleasing disposition of light and shade, for which he had so strong a faculty, is plainly discerned. The story is pathetically told —Isabella de Segura was betrothed to a Crusader of noble lineage, but while he was fighting in Palestine she wedded another, being compelled thereto by an ambitious father. The Crusader died of grief, and Isabella, who truly loved him, breathed her last breath over his corpse. The glory he won, indicated by the wreaths of laurel beside and beneath him, are touchingly introduced; winning these, he lost all.

Other notable works by Degrain are: *Admiral Mendez Nuñez Wounded at the Battle of Callao* (1870, in the Naval Museum, Madrid); *A Choir of Nuns* (1873, in the Madrid Museum); *Othello and Desdemona* (1880, Lisbon Museum), a work that must always rank high for the tragic activity of the scene. Agonized by jealousy, the

enraged Moor is arrested for one instant by the wonderful beauty of his sleeping wife: "Yet I'll not shed her blood; nor scar that whiter skin of hers than snow, and smooth as monumental alabaster. Yet she must die, else shall betray more men"; *The Listeners* (1880); *The Inundation in Murcia* (1881); *The Conversion of Recaredo* (1886, in the Senate House, Madrid), a dexterously arranged composition, in which the enthroned king, the kneeling priests, and the concourse of spectators on either side of the royal dais are given due place, not the least entertaining feature being the glimpse of a cluster of ladies of the Court, all beauty and sparkle, in the background on the right; *The Banks of the Tiber* (1886); *A Canal in Venice* (1887); *Isabella the Catholic praying in the Collegiate Church of Tezerga for the success of the venture of Columbus* (1898, belonging to Señor D. Mario de la Mata), who also possesses *Don Quixote and Sancho Panza after the Adventure with the Windmills*; *Artists in Embryo*; and several very effective landscapes, among them *From Castellamare to Sorrento*; *View of Mont Blanc*; *The Lagoon at Venice*, a day effect and a night effect; *A Storm at Sea*, and *Morning Breezes*; *The Holy Sepulchre* (now in the Church of St. Francis the Great, Madrid); *Allegory of the Fine Arts* (1900, in the Palace of the Duc de Denia, Madrid), an excellent instance of his sense of grace in the disposition of the human form, each limb being drawn with ease and precision.

Numerous honours have been conferred upon him; the Commandership of Charles III, and Knight Grand Cross of Isabel the Catholic, by his own Sovereign; and Gold Medals at the Madrid Exhibition and at the Exhibitions at Philadelphia, and Chicago, Rome, and Munich. He is a Member of the Academy of San Fernando and a Councillor of Public Instruction. Up to 1902 he was President of the Circle of Fine Arts in Madrid, and at the present time he occupies the position of Director and Professor of the Special School of Painting in Madrid.

As an ascetic painter, but excellent and full of strength, Benito Mercadé y Fabregas, should be remembered. He was born in Barcelona, and was a pupil of the Madrid Academy. His best picture is in the Modern Museum, Madrid, *The Translation of St. Francis of Assisi.* It well displays the admirable drawing for which he was noted, firm, decisive, and with distinct grace. In his conceptions he was quite original, and all his productions were marked by a considerable expression of sentiment. Other works of his are: *Columbus Begging for Bread at the Gate of the Rábida Convent; The Last Moments of Brother Carlos Climque; Charles V at Yuste; St. Theresa; Sisters of Charity;* and *The Choir of Santa Maria Novella* (1871), here reproduced.

Alejandro Ferrant y Fishermans is a painter to whom much is due for the personal influence he has exercised in all directions, whether by pupilage or otherwise, where the advance of his country's Art is concerned. He was trained partly in the Madrid Academy and partly under the eye of Luis Ferrant, and has succeeded in gaining several medals and other awards in Madrid; and among the royal distinctions conferred upon him are the Grand Crosses of Isabel the Catholic and Alfonso XII. His experience, wide views, and administrative capacity, named him, in 1903, as the most desirable occupant of the post of Director of the Modern Museum, and this position he still holds. His power of pictorial focussing is great, and in all his works this agreeable characteristic manifests itself. We will instance but three of his productions, and these are all broad and free in treatment, viz.: *The Crucifixion*, with the holy women around the Cross; *The Benediction of the Fields*, painted in 1904; and *The Foundation of the Hospital of Mescas*, a very spirited work, in which the numerous figures are strikingly natural in attitude.

Manuel Dominguez y Sanchez was born at Madrid in 1843, and was a pupil of the Madrid schools. He was a noted historical

painter in his day, and two of his works are in the Modern Museum, the more important being *The Death of Seneca*; but other works which made an impression were *Marguerite; The Translation of San Julien*, of most graceful design; and *Sancho Panza with the Duchess and her Ladies*, now in the collection of Señor D. Lorenzo Garcia Vela. The work he carried out at the Palace of the Infanta, in Madrid, redounded greatly to his credit. He executed a great deal of this decorative work to walls and ceilings; that in the Church of San Francisco El Grande, and in the palaces of the Duke of Denia and the Marquis of Linares, adding greatly to his reputation. He was the recipient of several medals at the National Exhibitions at Madrid, and occupied at the time of his death, in 1903, a Chair at the Madrid Schools.

Isidore Lozano, too, was much esteemed in his time. His great work, now in the Madrid Museum, was *St. Paul surprised by Nero in the Act of Converting Sabina Poppæa*, a composition of distinct dignity, the figure of St. Paul being commanding and impressive, and the general accessories of the Roman villa, in which the scene is taking place, being treated very skilfully. Another work which drew considerable attention was his *St. Teresa*, a lovely figure in the dress of a nun, kneeling at the foot of the Cross.

Gabriel Maureta, born at Barcelona, and a pupil of the Madrid Academy, and of M. Dumas, at Paris, also attracted considerable notice. Though not rising to the first rank as a painter of history, he showed unwonted earnestness in the subjects so often favoured by the Spaniard, of Queen Joanna in relation to the death of her profligate husband; in the instance in which he dealt with the subject he introduces her as embracing the coffin which contains the king's remains. It drew great attention at the International Exhibition in London, in 1862, and is now in the Madrid Museum, where also are hung his *Tasso in the Convent of San Onofre*, and

The Lecture, and where likewise is seen Eduardo Cano de la Peña's *Execution of Don Alvaro de Luna, the Favourite of King Juan II of Castile*. This work invoked much praise for its vigorous design and lofty expression. His *Cervantes* and *Don Juan of Austria* are also in the Madrid Museum. Cano was born at Madrid, and was a pupil of the Madrid Academy and of Joaquin Dominguez Becquer. He was the recipient of many medals from 1856 onwards, and the master of many artists who have since become renowned.

The *Calvary* of Rafael Hidalgo de Caviedes, was one of the most impressive pieces in the Madrid Exhibition of 1904, the lowering sky over the rocky elevation adding not a little to the solemnity of the approaching tragedy, as the Saviour and those bearing the heavy cross arrive at the summit. The artist was born at Quesada, and became early a pupil at the Madrid Schools. He has obtained several medals at the Madrid Exhibitions, and has been decorated with the Order of Alfonso XII.

Ricardo de Villodas, born in Madrid in 1847, and who died in Rome a few years ago, was a pupil of the San Fernando Academy, and studied for a long time in Paris. He is brought into the historical category as the author, among others, of three clever works, viz.: *The Death of Cæsar* (1877); *A Message of Charles V to Cardinal Ximenez;* and a portrayal of one of those sea-battles which took place in the Roman arena for the amusement of the people. This last-named work is an inspiriting composition of vigorous movement. Huge galleys, loaded with fierce victors, are making towards a marble landing-stage, where wreaths are awaiting them, held high by beautiful women robed in white like vestal virgins. He devoted much of his talent to sacred subjects intended for churches, and to designs for the decoration of palaces. He received several awards at the National Exhibitions at Madrid, and also at Paris.

Ignacio Pinazo y Camerleng, whose province is history and genre, was born at Valencia in 1849, and studied at the San Carlos Academy there. Like many another artist, his surrounding circumstances were not such as to admit of his natural tastes being fostered without difficulty. At an early age he was called upon, by reason of necessity, to engage in a long-standing business established by his family, and his strong impulses in the direction of Art led to constant differences with his parents, and occasionally to harsh measures being employed by them towards him. Nevertheless, in spite of this, and of his delicate health, which at the same time encumbered him, he in the end contrived to pursue his natural bent, and he now occupies a distinguished position among the painters of Spain. His chief historical works are: *The Disembarkation of Francis I of France in the Sixteenth Century; The Abdication of Don Jamie I of Aragon in favour of his son, Don Pedro II;* and *The Daughters of the Cid*, painted 1879, and belonging to that distinguished connoisseur and collector, Señor D. Mario de la Mata, who also possesses another attractive example entitled *Flowers;* while among the best of his genre productions may be cited: *Charity; Santa Rosa of Lima; The Butterflies* (painted in Rome in 1880); *A Lesson on the Piano* (1894); and a charming little work called *An Idyll*, belonging to Señor Bauer. Two large panels have also been executed by him, one of which is *The Carnival of Valencia*. Among the most successful of his portraits, which are invariably possessed of a telling vitality, are: *The Count de Almodovar; Don Salvador Diez de Rivera; Colonel Señor Paz;* and *H. E. Francisco Romero Robledo*, natural in the extreme, with the hands beautifully placed and modelled. Many medals and other honourable distinctions have fallen to him. He is a Member of the Royal Academy of San Carlos, Valencia; Corresponding Member of the San Fernando Academy; and a Professor of the School of Arts and Industries in Madrid, which he gained by competition.

Francisco Maura y Montaner, born at Palma de Mallorca, in the Balearic Isles, in 1857, and who resides now in Madrid, studied first at the San Fernando Academy, and he then won a pension for the Spanish Academy at Rome, where his studies were vigorously continued. His most notable work, here reproduced, is *The Revenge of Fulvia* (1883, in the Madrid Museum, Hon. Mention, Rome), a work that exhibits a marked capacity for rendering the dramatic points of history. Here the head of Cicero is being brought into the presence of a company, among whom are Antony and other notables, and where the wine-cup is busy. The first to rise and feast her delighted eyes upon it is Fulvia, the daring and licentious wife of Antony. In her frantic rage she snatches up a dagger and thrusts it through the tongue of the great orator, whose eloquence had thrilled the Roman Senate, and operated as such a menace to her husband, but which has left on Rome an imperishable lustre. The pillared gloom of the approach to where the company are seated, and the ease with which they are disposed about the apartment, are points of design which should not be missed. Other works of note by Maura are: *Ishmael in the Desert* (1879); *Chaste Susanna* (1880); *A Roman Vestal at a Fountain* (1884); *Without Work* (1886); *In Ambush* (1891); and a landscape entitled *Molinay*, a scene in Palma de Mallorca (1903).

Juan Luna y Novicio, born at Badoc, in the Philippine Islands in 1857, began life as a pilot, and became noted for his skill and daring. He passed successfully through the Naval School, but after three years abandoned the sea and pursued an energetic course of study in the Madrid Academy, where he was greatly assisted by Alejo Vera, and enabled to visit Rome. Although in his later years he gave much of his time to landscape, chiefly in pastel, it is by his historical work that he has made a name. One of the best of these productions is *The Death of Cleopatra* (in the Madrid Museum),

but the work which brought him substantial fame, was *The Spoliarium* (1886, 3rd Class Medal, Paris Salon). It was the outcome of his lonely musings among the ruins of the Coliseum, and pictured the place adjoining the arena, to which the dead bodies of the vanquished gladiators were brought, and where those incurably wounded were dispatched. It is a large canvas, painted with considerable power, but the effect is almost repulsive in the realism of the bodies being dragged over the blood-stained pavement by half-naked slaves. He was the recipient of several medals in Paris and Madrid.

Mention should not be omitted of Francisco Galofre Oller, born at Vals, near Barcelona, and who, to meet the wishes of his father, began life with the study of chemistry, but forsook it when he was seventeen, and entered the Barcelona Academy to study Art. The first historical work on which he embarked was *The Borie Avall*, which illustrated the practices of the Inquisition, the Borie Avall being a street with a sharp incline, along which the helpless victims had to pass, and submit to a scourging at specified points on the line of route, followed often by execution. No work he has since painted has had so pronounced an effect as this, although others are of considerable importance, particularly *The Coronation of the Virgin* (in the Cathedral of Barcelona). He has been awarded many medals at the National Exhibitions in Madrid.

José Nogales, born at Malaga, and for some time a student of the Madrid Academy, and of Bernardo Ferrandiz and Antonio Munoz Degrain, is another instance in which a particular work seems to stand out from all the others he has produced. This is *The Miracle of St. Casilde* (1892, First Medal, Madrid), and is here reproduced. Of the well-known and popular subject the painter has made a beautiful picture. Casilde was the daughter of the Moorish King of Toledo in the eleventh century. From her palace windows

she was able to see into the adjoining prison, where many of her father's Christian captives were kept. Although still a Mohammedan, she joined her Christian brother in alleviating the sufferings of the prisoners, and on one occasion when she was on her way to them with servants carrying baskets of food and other comforts she encountered her austere father, who inquired as to the contents of the baskets. In her fear she answered "Roses," and on his suspecting the truth and opening the baskets he discovered them full of nothing but roses; but when, later, they were distributed to the Christians, it was found they had been changed back into the food. This led to her conversion to Christianity, and she became the patron saint of Toledo.

José Moreno Carbónero, born at Malaga in 1860, studied at first under Bernardo Ferrándiz, at Malaga, but when eighteen he went to Paris, where he became a pupil of the School of Fine Arts, and painted under Gérôme. Three years later he became a pensioner of merit in the Spanish Academy at Rome. It is as a painter of genre that he also excels, although it would be difficult to deny him a great place in the rôle of historical painters, when we contemplate such works as *The Conversion of the Duke of Gandia* (10 by 18 ft., which obtained the Gold Medal at the Madrid Exhibition of 1884), and is here reproduced; or *The Entry of Roger de Flor into Constantinople* (13 by 19 ft., 1888, now in the Senate House, Madrid). This last is an imposing pageant, recording a notable historical fact with an impressive sense of movement and dignity. In regard to the first-named picture, the Duke of Gandia was Grand Equerry to the Empress Isabella at the Court of Charles V, whose cousin he was, and after her death it fell to him to superintend her burial in the vault at Granada. In accordance with custom he had to verify her identity, and when the coffin was opened for that purpose, the distorted features of the dead made so

powerful an impression on the careless noble that he took a vow to devote himself thenceforth to God. He kept his vow, and, renouncing a position of great splendour, lived for twenty years a life of austere holiness. These two works, painted by Carbónero before he was twenty-eight, were a forecast of what might be expected from him.

Perfectly trained from the commencement, the accuracy of his drawing and the air of completion his work presents may be attributable to his association at an impressionable age with that finished Frenchman, Gérôme. While cleverly preserving a sense of atmosphere and freedom of line, the precision of the accomplished executant is never absent. It charms by the attention paid to the veriest detail, while the whole is so kept under control that no detail occupies a place other than it ought. The finest instances of the display of these qualities, in conjunction with dramatic representation, can be found in the subjects which have inspired him from "Don Quixote" and "The Adventures of Gil Blas." *Don Quixote and the Merchants* (24 by 37 in., painted 1893, belonging to Señor Bauer, Madrid), here reproduced, may be taken as a specimen of his very best work. In the early part of his adventurous journey Don Quixote meets a company of merchants coming from Toledo on their way to Murcia to buy silks. They were screening themselves with umbrellas, the day being hot, and were attended by four servants on horseback and three muleteers on foot. They were at once called upon by Don Quixote to acknowledge the superlative charms of the peerless Dulcinea del Toboso, but never having seen that lady they were unable to do so, and this so rouses the redoubtable knight that he charges pell-mell on them at once. His horse stumbling, he falls, whereupon one of the grooms snatches the falling lance and, breaking it into pieces, belabours him with it, until, in spite of his armour, he finds himself thrashed like a wheatsheaf, the merchants looking on. Natural in

attitude, balanced and pictorial in arrangement, and perfectly delightful in finish, there is also the additional capacity shown of the painting of a landscape in the hot glare of the noonday sun. No exclusively landscape painter could render it more faithfully. To tell the story, and to tell it well, is the function of the true artist in genre, and it can never be told better than by this painter at his best.

Though scarcely forty-seven, his record of good work is rich. The following may be stated as the prominent examples: *Prince Charles of Viana*, here reproduced (1881, Gold Medal, now in the Madrid Museum); *The Two Friends*, from "Don Quixote" (1891, in the Berlin Museum, Diploma work); *The First Adventure of Gil Blas* (1892, now in the Museum at Buenos Ayres); *A Fountain in Malaga* (1894, belonging to Baron Wedel, Denmark); *An Adventure of Gil Blas* (1895, owned by H.M. the German Emperor), a most spirited work of brilliant activity, showing a company of horsemen descending through the sloping woodland on the left, to the white, dusty roadway; *The Battle of the Biscayan*, "Don Quixote" (belonging to Señor Bauer); *Portrait of my Son* (1902); *Portrait of H.M. King Alfonso XIII* (1903, belonging to the Magdeburg Regiment of Infantry, Germany); *Portrait of the Marquis de Cayo del Rey* (1903). The great story of Cervantes appealed to him from the first; one work, painted when he was eighteen, *An Adventure of Don Quixote*, gaining him a second-class award in Madrid. Others are the important examples of *Don Quixote and Sancho Panza entering the Sierra Morena* (owned by Señor de la Mata); and *Don Quixote's First Sally* (belonging to Señor Conradi). Other genre work which must be noticed are: *The Three-cornered Hat*, showing two men of distinction approaching along a hot, dusty highway, white-walled villas showing themselves from among the trees by the wayside; *The Vase of Water* (in the Madrid Museum); and *The Morning of the Chase, Andalusia* (belonging to Señor de Lorrain); while during last year

(1906) a spacious and important canvas, in which the painter's highest qualifications are exhibited, was shown at the Royal Academy, London, viz., *A Country Pilgrimage of the Virgin del Rocio of Seville, passing through the Sierra Morena.* In all his outdoor scenes an independent feature is the faultless presentment of the dry, arid soil of Spain, with its scantily nourished growth and dusty leafage. Of his landscapes, other than of Spanish scenery, one turns with delight to his interpretations of Venice. One of the best of these is in the possession of Mr. Charles van Raalte, *The Grand Canal*, with the Church of Santa Maria della Salute far away on the right, the beautiful palaces on the opposite bank with all their lovely architecture most industriously delineated, and above them the deepening azure of a Venetian sky, of an accent suggestive of an infinite depth of blue on high. With skilful feeling and accomplished experience is the black gondola introduced in the foreground on the right, animating into substance and strength all the rest of the picture.

Numerous honours have been conferred on Carbonero by European countries, while in his own land he has been the recipient of the Grand Crosses of Isabel the Catholic and Alfonso XII. Examples of his work may be found in the chief Continental galleries and private collections, while many have found an appreciative home in New York, San Francisco, and Philadelphia.

Ulpiano Checa y Sanz, born in Colmenar de Oreja in 1860, and now residing in Paris, was a pupil at first of the Madrid Academy, and then studied under Alejandro Ferrant and Manuel Dominguez. At nineteen he was a Professor of the Academy of San Fernando, and soon after he won the three years' pension for Rome. He is a man of great ideas, with a capacity for vigorous design, not always bringing his work to that complete degree of finish which might be expected to follow a diligent and sound pupilage, but leaving it in certain cases as if the hand were unable

to keep pace with the vivid imagination, which hurries him on to other momentous scenes before the proper final touch can be given to its predecessor. We stand in admiration before such a conception, carried through with such spirit as *The Invasion of the Barbarians* (13 by 23 ft., 1886, in the Madrid Museum) for the power which can suggest with such force and realism the life and movement of such a scene. It was in the fifth century that the dreaded Huns, a horde of savages from the Steppes of Asia, appeared on the northern shore of the Sea of Azof, and penetrated into Europe, killing, in their fury, all whom they met. Led by their famous king, Attila, they crossed the Julian Alps and invested the hitherto impregnable city of Aquileia. They succeeded in making a breach in the walls and swarmed in, slaying and pillaging, until the fair city, with all its stately buildings and delicate statuary, was reduced to ruins; the neighbouring cities, mirrored in the waters of the north-western Adriatic, sharing a like fate. The picture (here reproduced) exhibits them, carrying all before them in frantic triumph, in their first rush into the city. They are passing a stately temple, from which the affrighted priestesses are fleeing. An excellent sketch or study for this picture (26 by 43 in.) is in possession of the artist.

The inspiriting works which followed are: *The Rape of Proserpine* (1888); *A Roman Chariot Race*, a scene in the Circus Maximus at Rome (1890), in which he stood as a rival to the first of its kind, painted in 1876 by the Hungarian, Alexander von Wagner, showing horses coming at full speed towards the spectator. Lady Butler essayed a similar theme in 1882 in *Scotland for Ever*, the charge of the Scots Greys at Waterloo, given by Colonel Harding to the Leeds Gallery, but neither reaches the extreme of mad excitement depicted by Wagner. Lady Butler's horses, though coming furiously on, are in some order and under some control. The supreme difficulty is, of course, the accurate foreshortening of the limbs and

the retention at the same time of the sense of high speed. If, indeed, any choice rests with these three venturesome attempts at a difficult achievement, it must, we think, be with Wagner's, where the action of the horses is without flaw, and the disorganisation, occasioned by the frightful speed, of startling truth. Other remarkable works are: *The Invasion of Attila* (1891); *The Naumachy* (1892); *Saturnal* (1893); *The Redskins* (1894); *Waterloo* (1895); *The Abduction* (1897); *An Arabian Fantasy* (1898); *The Last Moments of Pompey* (1900); *The Era* (1900); *Portrait of Don Antonio Medrano* (in the Madrid Museum); *The Victor's Return* (belonging to M. Levenstein), etched by Maurice Deville; and *En route for the Fair* (1905).

LANDSCAPE

THE Landscape Art of Spain is best represented in modern times by Martin Rico, Casimiro Sainz, Aureliano de Beruete, Sanchez Perrier, Garcia Rodriguez, Enrique Serra, Meifren, and Morena; but there are many others who follow closely in the footsteps of these, and the circle of painters in this category is continually widening. A notable expansion is occurring, too, in the poetic feeling with which landscape painting is being dealt with, as distinguished from mere cold transcripts of nature, and it should not be overlooked that several men like Pradilla, Carbónero, Sorolla, Bilbao, and Rusinol, while not professedly landscape painters, bring the landscape portions of their pictures up to the liveliest excellence, which quite successfully competes with anything from the hand of the landscape painter pure and simple, in the faithfulness to nature they exhibit.

Less display of power and dexterity, haste and consequent unfinish, and more sense of patient and absorbing contemplation in the presence of the mystic secrets and depths of emotion which lie in the varied moods of natural effect, is what we would like to encounter. Such a condition of things can scarcely be taught—no one can be trained to it—it must spring from the inbred aspirations and spontaneous responses of the man; the want of communion with nature must be felt to an extent which must be expressed, not for the purpose merely of producing a saleable work, but as the only outlet or solace to the individual nature. A painter cannot put into

a landscape what he does not himself feel. Sky and field are easy enough to portray, as they appear to the ordinary eye and to the casual glance; it is the heart of it all which the painter should regard as his mission to interpret, and this interpretation lies in himself, and nowhere else. The sigh of the wind in its wailing mournfulness, the silence of the woods and plains and their impressive solitude, the hush of evening or the awakening joy of day, these are the elements which should appear with unmistakable decision in the productions of the true landscape painter. It is these qualities only which raise this particular branch of Art above the level of dexterous photography, into a region whose heights and depths are the poet's pleasaunce, from which they can impart to the world, in a manner which each beholder can understand, the strong chord of communion which exists between nature and man.

Casimiro Sainz, born at Matamorsa, Province of Santander, began as a pupil of the School in Madrid, and then studied, curiously enough, with the genre painter Palmaroli, developing later into one of the truest landscape painters Spain has yet seen. The Art of all landscape painting is to secure its accurate relationship with the lights of the sky, and this Casimiro Sainz succeeded in doing, in a very uncommon degree, with a sufficiency of force, yet with the most delicate touch, and invariably on small panels. Two examples of this excellence on his part are in the possession of Señor Bauer, only $8\frac{1}{2}$ by 5 in., but remarkable for their vividness and truth; and six are owned by Señor de la Mata, five views of the Retiro and *A Hot-house in the Botanical Gardens*. One of his most important examples is here reproduced, *The Banks of the Manzanares*, and his fine appreciation of light and shade is strongly instanced in it. His close attention to detail, and his evident consciousness of the value of every little glint of light are expressed with quite the master's hand, with no meretricious or agitating effect to the picture as a

whole, which might easily be the case were its producer less gifted in his clear artistic outlook. Several medals were awarded him in Madrid in the course of his career, and he died there in 1896.

Martin Rico, born in Madrid, began as a pupil of the celebrated genre and portrait painter, Federico de Madrazo, studied afterwards in Paris and Rome, and then, we should think, went straight to nature, judging by the truth to its aspect he has succeeded in imparting in all his work. His talents were sufficient to gain for him, in 1862, the rare honour of the first Prix de Rome ever awarded in Madrid for landscape painting, and the four years' pension which accompanied it was used by him in Paris, where he derived much generous help from Zamaçois, and valuable advice from Daubigny and Meissonier. In colouring, while always exceedingly bright, he was more subdued and harmonious than Fortuny, with whom, it is said, he spent some time in Italy, and whose work Rico's, in a sense, resembles. The brilliancy of his Italian skies, in its effect on canal or garden, white marble palaces or other stately dwellings, has been imitated by many, but the exact accent of vivid truth, in its precise degree of intensity, has been reached by no other hand than his, at any rate in the Spanish School. The still blue sparkling air that seems to be vibrative in its very clearness, as if the bright day were for ever and not for a few hours only, and the absolutely accurate relationship to that sky of the objects he introduces, have made his works, one may say, each one of them, a gem of Art. None of them are large, usually about 28 by 17 in., and many excellent specimens are in water-colour, of which he was an accomplished and delightful executant. Most of his best works are located in America. A distinguished example of his is the *Venice* here reproduced. What a placid, limpid stretch of water one sees washing up to the low-lying architecture of the splendid city, and a burning sky that only Rico could paint, in all its depth of

intensity and fine finish. Among others are: *The Banks of the Adige* (in the Corcoran Gallery, Washington); *Gathering Oranges in Toledo* (in the Walters Gallery, Baltimore); *A Canal in Venice*, and *An Italian Garden* (in the Metropolitan Museum, New York); *The Doge's Palace in Venice* (in the possession of Mr. Samuel Hawk); *On the Seine* (owned by Mr. Morris K. Jessop); *The Canal near Poissy* (belonging to Mr. A. J. Drexel); *The Entrance to the Grand Canal, Venice* (Mr. H. L. Dousman's); *The Tarpeian Rock, Rome*, and *A Venetian Canal, with a View of Paul Veronese's Tomb* (once W. H. Stewart's); a vivacious little work, *The Avenue Josephine Market, Paris*, and *Plaza and Street, Toledo* (in the collection of Senator W. A. Clark, of Montana, also once W. H. Stewart's, who owned, too, the beautiful piece of elaborate architecture called *Rienzi's Tomb in Rome*). All Rico's works possess a remarkable equality of excellence, particularly in their interpretation of light and in their refined finish, and very few indeed are left in a hurried or sketchy condition. Much recognition in the way of medals has been awarded him, and among his foreign decorations is that of the Legion of Honour, which France bestowed on him in 1878.

Aureliano de Beruete, born in Madrid in 1845, and now living there, studied under Carlos de Haës and Martin Rico. While he can paint the effect of bright sunlight with most convincing force, there is often a breadth and a greyness in his work, much removed from the practice of his teachers, which are at once attractive to the thoughtful connoisseur. Added to these attributes, a marked sincerity is observed in the delineation of landscape form, and such as contain buildings are veritable portraits of the places, invested frequently with a sombre intense feeling which borders on sadness, and conveys to the beholder a distinct impression that differs, in its depth of emotion, from any work of similar character by his contemporaries. Some would regard his landscapes as cold; but if this be the case, it is

more than compensated for by the conscientious effort to secure a faithful representation of the scene. His work has one distinguishing virtue: it is always well under control, and not its least element of charm is the restraint which is evident in it. Among his best works may be mentioned the following, and the one reproduced, *The River Tagus*, is a good example of them: *The Banks of the Manzanares, Madrid* (1878, in the Madrid Museum); *The Visagra Gate, Toledo* (1883, in the Athenæum, Madrid); *The Bridge of St. Martin, Toledo* (1896); *The Barrio de los Corachuelos, Toledo* (1899, in the Luxembourg); *Washing Places of the Manzanares, Madrid* (1903); *A View of Toledo* (1903, in the Pau Museum); *The Riverside at Pravia, Asturias* (Señor de la Mata); *The Virgin of the Valley, Toledo; The Old Cemetery, Toledo; Near Toledo* (at the Guildhall in 1901); *The Banks of the Manzanares* (1904); *The Bridge at Alcantara, Toledo* (exhibited in 1906, a good piece of difficult drawing, and broadly painted); and *A Landscape* (in the possession of Señor Bauer).

Many medals and other distinctions have been awarded him in his own and other countries, and at the Paris Universal Exhibitions of 1889 and 1900 he was a member of the International Jury. The Grand Cross of Isabel the Catholic has been conferred upon him, and in France the Officiership of the Legion of Honour. Apart from his practice of the Art, he is an ardent student of the works of the early Masters, especially those of Velazquez, his volume on whom, published in Paris in 1898, is regarded as the standard work on that painter, and will shortly be published in the English language.

Ramon Tusquets, now a veteran and nearly blind, was born at Barcelona, and studied in the School of Fine Arts in that city, becoming later a pupil of Fortuny in Rome. His landscapes are very distinctive in character; one of his best examples, rich in colour and firm in delineation, being *The Roman Campagna*, a large work

in the collection of Señor Bauer, in Madrid. Many medals and other distinctions have been awarded him.

Enrique Serra, born in Barcelona in 1860, lives now in Rome. He studied first in the Barcelona School of Fine Arts, and then in Rome, whither he was sent by friends when he was but seventeen, having, when barely sixteen, attracted considerable notice by a large picture he painted entitled *The Peace of Spain*. How he contrived to get through this work is not known, for his parents were humble and unable to furnish him with any instruction. He quickly profited by his studies in Rome, made rapid progress in the development of his Art, and possesses now a solid and wide reputation. He has seriously identified himself with landscape painting, such as *The Latin Land* (1890); *The Street of the Tombs, Pompeii* (1895); *The Roman Forum at Daybreak* (1895); *The Lake of Nemi* (1896); *The Smile of Dawn* (1899); *A Dream of Autumn* (1899), the last two being possessed of much feeling, tender and poetic; but his painting also of genre gives him a high rank in his profession. Among the more prominent of these are: *The Virgin of Montserrat* (1883), a commission from the Pope, who hung it in his private gallery, and greatly honoured the young painter (then only thirty-three) by appointing him a member of the Society of Arcadians in Rome; *The Sacred Tree* (1884); *A Passage from the Papers* (1884); *The Madonna of Ripoll* (1886); *Latium* (1887); *Nero* (1888); *Bread* (1890); *The Malmaison* (1902); and *The Little Madonna* (1902). In the Guildhall Exhibition (1901) he was represented, not by a landscape, but by a genre piece, entitled *The Vow* (1888), lately Eugene Gambart's, and now in the possession of Mr. Thomas Wood, a work of exquisite finish and design in three panels. Many medals and other distinctions have been awarded him. In 1889 he was the recipient of the Grand Gold Medal at the Paris Universal Exhibition, and in his own country the Cross of Isabel the Catholic has been

conferred upon him. His works are found in most of the chief collections on the Continent; and the King of Italy, the Emperor of Germany, and the Queen Dowager of Spain possess examples by him.

Manuel Garcia y Rodriguez, born in Seville in 1863, studied at the Provincial School of Art at Seville and with José de la Vega, and lives now in Seville. He is one of the tenderest of the Spanish landscape painters, delighting in detail, and avoiding all semblance of generalization. Delicate branch or tender leaf are expressed with the greatest care, and with most successful skill; and it is one of the most pleasing attractions of his work to be able to detect in it his studious application to this patient delineation of form, always so acceptable to the eye, and more especially so when, as an additional feature, just the right accent is given to certain particular points in the landscape, such, for example, as the touches of light on the leaves in the foreground of the picture reproduced, *On the Banks of the Guadalquiver* (1887). The recognition of the unconventionality of nature in the free and spontaneous growth along this pleasant bank, and the accurate and careful delineation of the tree-stems on the left, are the great attributes of the work; and the painter, in his efforts to realize it, has disclosed in this picture his inborn intimacy with her secret charm, and his eagerness to seize the points she offers. Other excellent works of this painter, all of them executed with the self-same care, are: *Afternoon* (1890); *Seville* (1891, in the Berlin Museum); *The Entrance to an Orchard* (1890, in the Barcelona Museum); *An Autumn Evening* (1895); *The Convent Garden* (1896); *The Conveyance of a Prisoner* (1897, water-colour); *A Square in Seville* (1898); *The Road to Alcala* (1900); *A Street in San Lúcar* (1901); *A Courtyard in Seville* (1904); *The Beach at San Lúcar* (1905). *The Grove of Palms in the Alcazar at Seville* was shown in 1906; in this picture the flecks of sunlight across the paved pathway, and the distant architecture, kept well in place so as not

to detract from the primary feature of the broad and spreading palms, constitute a delightful picture of this historic place. Many medals and other distinctions have been bestowed on him; he is a Commander of the Order of Isabel the Catholic, and Corresponding Member of the Academy of San Fernando.

Emile Sanchez Perrier, born at Seville, and a pupil of Eduardo Cano, has done distinctive work in landscape; he was honourably mentioned at the Paris Exhibition in 1886, and awarded a medal there in 1889. Several of his works are in America, one of the best being *A Lagoon near Venice* (belonging to Mr. T. P. Salter); another is *The Golden Tower, Seville* (once M. Murietta's). In *The Month of February* (1890), here reproduced, an excellent idea is given of his capacity. The multiplicity of leafless branch is imparted with great care and accuracy, and the light and shadow throughout are so controlled that there is no distraction to the eye, as it rests on the chief feature of the picture, the beaten path that winds away into the wooded depths. Judged by this work alone, this artist knows how to make a perfectly balanced and agreeable picture of what he sees; and the same careful and diligent characteristics as appear in the example reproduced may be observed in all his work.

Rafael Senet, born at Seville, studied at the Seville Academy under Aramburo, and later with Josquin Begner, Eduardo Cano, and José Villegas. He was twenty-six when he gained a pension, and travelled in Europe, finally settling in Rome, where he now resides. His best works are of small dimensions and of delightful finish, with an accomplished technique. His Venetian pictures, and those of various spots in Naples and its neighbourhood, are fraught with a freedom of touch and agreeableness of colour that present them to the eye as quite beautiful productions, their firmness of execution on examination substantiating this impression. He has executed a vast number of these, both in oil and water-colour, and they are

widely scattered. His marine effects also are cleverly attained, and are certainly almost on a level in many instances with those of Martin Rico, who was able to make his lake and lagoon pieces so pure and limpid. *A Courtyard at Toledo* (once Eugene Gambart's) is an excellent example of his work; while *The Return from the Fishing* (in the Madrid Museum), here reproduced, is a striking instance both of his marine work and of his accomplished capacity for genre.

Guillermo Gomez Gil, born at Malaga, and a pupil of Emilio Ocón and of Antonio Munoz Degrain, and living now in Madrid, has also distinguished himself in marine pieces, and is much esteemed, his *Moonlight Effect* (in the Madrid Museum) amply evidencing his capacity. His example (in 1906, in Madrid), *The Coast of Malaga*, presented some most agreeable features, the low waves washing idly in on a level, sandy beach, and the picturesque group of boats just close off the land.

Eliseo Meifrén Roig, born in Barcelona, and now residing there, studied at first at the Barcelona Academy, and then in Paris. He is remarkable for his coast scenes, which reveal the closest study, and are exceedingly clever in their similitude to nature. *Cala Culip, Cadaqués* (1904), well instances his rocky and precipitous examples, where an angry sea is being torn into eddying waves, and it is so well studied, and the movement so sustained, that the impression is clearly left of the ironbound coast and the dangerous conflicting water. *La Barraca de la Virgen* presents the coast under another aspect, where the water is calm, and is washing gently in against the boulders. His works are in great demand, and are as popular in Spain, and rightfully so, as the coast scenes of Peter Graham are in England. In the Modern Museum he is represented by a beautiful and most effective work, *The Lake of Como.* The work reproduced is entitled *The End.* The sea is advancing yet once again on all that is left of a wrecked vessel, and the angry breaking of the waves

on the right is a significant point. Many medals have been awarded him in his own country, while abroad the cities of Paris, Berlin, Munich, and Vienna have conferred upon him like distinctions.

Jaimé Morera y Galicia, born at Lerida in 1860, and now residing in Madrid, was a pupil of the Madrid Academy and of the Spanish Academy in Rome, and also of Carlos de Haës. Placid coast scenes, with the sea at low water, and mountainous effects, are what attract him most, and along the shores of Normandy and Holland, and in the solitudes of the Sierras, his subjects have been chiefly found. The mountainous studies, often snow-covered, have been made mainly among the mountain scenery of New Castile, in the Sierra de Guadarrama, about thirty miles to the north of Madrid; and the one reproduced, *Snow and Shrubs; in the Sierra de Guadarrama*, affords a good idea of the sense of spaciousness and desolation his brush can convey. This region possesses for the painter a strange fascination; the lonely heights and the impressive solitude luring him to their presence again and again, despite the hardships which are met with in these wild and frozen spots. Other works which have attracted notice are: *The Banks of the Wahl, Holland; The Fountain of Busteplean at Port Aver, Brittany; The Shores of Normandy; Honfleur Beach; The Port of Rouen; The Ruins of Paestum; Toledo; The Sicilian Coast; The Beach at Laycetta; The Lake at Abconde;* and that gem of limpid stillness, with its one touch of pretty peasant life, as sweet as G. H. Mason ever painted, *El Cantabrico, Laderas de Algorta* (exhibited in 1904). In few Spanish pictures is so charming a pastoral encountered. The touch of freshness and the vivid similitude of his productions to the actual aspect of nature are accounted for by the absence in them of any studio work, being always untouched after he has left the actual scene. How excellent is work of this kind, and how many a good landscape has been brought to distinct deterioration by studio work.

when the inspired impulse, which the presence of nature gives, is fettered and dulled in the effort within four walls to bring into what is termed pictorial form those true touches which can be obtained only by direct communion with the scene, and which are difficult, and indeed wellnigh impossible, for the artist himself even to accurately copy, certainly not to improve upon. It is lamentable to see, as I have often seen, a dozen canvases in a line in a studio, all of them fresh from the scene, sparkling and vibrating with air and light, about to be worked on by the painter, who thinks himself qualified, when away from his indulgent and responsive mistress, to supply the sense of space, the moving grasses, the softly blowing breeze, the eternal stillness and depth of nature's mystery. If he truly worshipped her he would never do it; and, in his feverish ambition for name and gain, he sacrifices most of what would constitute his picture great. Many medals and other distinctions, both in Spain and abroad, have been conferred upon Morera, among them the Grand Cross of Isabel the Catholic.

José Pinelo Llull, born at Cadiz, and a pupil of Eduardo Cano and José Villegas, is also a painter who imports a true and deep sentiment into his landscape work. We need only cite the example displayed in Madrid in 1906 (which may be taken as the aspect of nature which most frequently appeals to him), entitled *The Mill of the Faubourg*, in which the deep repose of the high-banked river at evening, with its solemn, still reflections, and its beautiful spread of clear, translucent sky, is given with great strength and feeling, recalling, in its strong expression of deep tranquillity, the dignified and restrained work of our Richard Wilson. He has been awarded several medals at the National Exhibitions at Madrid, and the Order of Charles III has been conferred upon him.

Antonio Cánovas del Castillo y Vallejo, pupil of Carlos de Haës, was a good painter of landscape, the aspect of repose which he

secured in his work lending to it always a peculiar charm, associated, as it very frequently was, with stretches of placid water, and it is to be regretted that this distinct capacity on his part has been laid aside for the pursuit of the more mechanical Art of photography. One of the latest works he exhibited was in 1904, entitled *A Sun Bath*.

Modesto Urgell, born at Barcelona, became a pupil of the Madrid Academy. He has a rare faculty for landscape, and his fine treatment of it is quite original, often with a distinctly melancholy significance. It imparts a sense of space, and his compositions are never crowded. A good example is in the collection of Señor Bauer, and three are in the Modern Museum, Madrid.

Augustin Lhardy y Garriques, born at Madrid in 1848, studied at the School of Fine Arts at Madrid, and under Carlos de Haës, his sympathies in Art lying in the direction of landscape, three excellent specimens of which are in the Modern Museum at Madrid, and other examples in the Provincial Galleries in Spain. A large mural painting has also been executed by him for the palace of the Infanta Doña Maria Isabel de Bourbon. The Art of etching has also been successfully practised by him. A good work of his is *Pines in Cercedilla*, engraved in "La Illustracion," in 1897; and the example of 1904, *A Lagoon in the Granjilla*, was a very effective piece of reedy margin with a few tree-trunks and tangled growth, and a sense of lonely stillness, that brought a distinct sentiment into the work; and two examples are in the possession of Señor de la Mata —*Sunset*, and *Environs of Madrid*. Various medals have been awarded him in his own country, and also at foreign exhibitions.

Rafael Monleón y Torres, a native of Valencia, and a pupil also of Carlos de Haës, successfully pursued landscape, leaning rather towards marine subjects and coast scenes. Three good examples are in the Modern Museum at Madrid, and two in the collection of Señor Bauer, in Madrid—*The Wave*, and a sea-piece. His death

took place in 1903. Medals and other honours were bestowed upon him in his own country.

Enrique Saborit y Aroza is another notable painter of the sea. A good example of his work may be found in the Modern Museum at Madrid. He was born in Valencia, studied at the School of Fine Arts there, and under Juan Peiró, and has been awarded several medals.

Pablo Gonsalvo y Perez, born at Saragossa, and a pupil of the San Fernando Academy, was addicted to the interiors of churches and cathedrals, porticos, courtyards, and cloisters. His works are remarkable for the sense of space he gives; his cathedral interiors often possess an aspect of true grandeur, and convey an idea of impressive solitude in their lofty architecture and deeply shadowed recesses. Two very notable works of this kind were in the International Exhibition, London, in 1862; they were *View of the Transept of Toledo Cathedral*, and *The Cloister of St. Juan de los Reyes de Toledo* (in the Madrid Museum). Fourteen years later (in 1876) he attracted considerable attention at the Exhibition at Philadelphia by several remarkable works. Six excellent specimens are in the Modern Museum in Madrid, and Señor Bauer has a good example of the *Interior of a Church*. *The Chapels and Mausoleum of Ferdinand and Isabella in the Granada Cathedral* (1876), and *The Interior of St. Mark's, Venice*, are also fine examples of his work.

The painters we have specifically noted must not be regarded as the only artists in Spain who are practising landscape painting, with distinction to themselves and credit to this branch of Art. To have included them all would have been beyond the capacity of the present volume, and the omission of many notable painters is not, in any respect, on the score of their inefficiency, but that sufficient information, perhaps, has been given of the position and trend of the Art of landscape painting in Spain, aided, as it is, by specific reference to the gifts and productions of its leading painters.

PORTRAITURE

THE Portrait painters of Spain cannot be regarded as a very distinctive class. There appears, indeed, to be no painter in Spain who has devoted himself exclusively to portraiture; and there are very few who have placed it as the most important section of their work. The most extensive practitioners of the Art in recent times have been the brothers Raymundo and Ricardo de Madrazo, and Ramon Casas, but even these are as widely known by their genre work as by their portraiture; the first-named, in particular, by his famous *Masque Ball Scene*, and the second by his well-known Morocco and Italian subjects. Again, there are very many who have made their reputations in other directions in painting, whose efforts in portraiture have been attended with striking success, such as Sorolla and Pinazo, whom to class under the head of portrait painters simply, in precedence to that branch of painting in which their celebrity has been made, would not be just, although their achievements in portraiture deserve the very highest place.

Insight into character is the necessary accompaniment of, for example, historical painting, and also, in certain directions, of genre; and there are many exponents of these phases of Art who have acquitted themselves with distinction in portraiture—Carbónero and Pradilla are instances. Portraiture is also, as a rule, certain of a safe and speedy return, and for that reason it has appealed to some, when public appreciation of other phases of painting has flagged, and in

very many instances admirable portraits have been thereby produced which distinctly claim attention.

Leonardo Alenza y Nieto was a painter who pursued a most useful career, and left an enduring mark upon his country's Art. Born at Madrid, in 1807, he studied under Juan Ribera Fernández and José de Madrazo, and then entered the Academy of San Fernando. He was about twenty years of age when the great Goya died, whose powerful influence as a distinct originality had not the effect of forcing Alenza into a similar style. With Vicente Lopez he was really the link between Goya and the modern band who arose in the mid-century, Rosales and others. He was a very correct draughtsman, and became a good portrait painter; a portrait of himself and one of *Passuti, Apoderado General to the Duke of Osuna*, being now in the Madrid Museum. He was much given to studying the habits of the lower classes, and many of his pictures are illustrative of these. An excellent example of his work in this direction is in the collection of Señor de la Mata, *A Gipsy exhibiting his Trained Dogs*. The faithfulness to real life in this picture, and the able disposition of the numerous figures introduced, constitute it one of his most prominent works. Another work by Alenza, in the same collector's possession, is *A Prisoner in the Courtyard of the Monkeys* (in the Alhambra), a work recalling, it must be admitted, somewhat the style of Goya, representing a single figure admirably painted. Alenza was a Member of the Academy at Madrid, and his brief life was brought to a close in 1845, at the age of only thirty-eight.

Federico de Madrazo y Kuntz, who died in 1894 at the age of seventy-nine, was a man in advance of his age in regard to the Art of his country and its development. He himself studied at first under his father, José Madrazo, and then under Winterhalter in Paris, the painter who became so popular later at the English Court. The Art of Spain was, indeed, at a low ebb at the time

when he commenced serious practice for himself; its ambition in that direction seemed stagnant, with no sign of any new vitality. To Federico's exertions the practical usefulness of the now celebrated Academy of San Fernando is due as a training ground for students, and the first impetus was given by him, in conjunction with his equally active colleague, Luis Rivera, to rouse this institution to vigorous life, in view of the then modern tendencies and requirements. In any direction where the Art of his country needed him he was to the front; and when the first Art Journal of Spain ("El Artista") was founded by his brother-in-law, it found a ready co-operator in Federico, who was then but twenty years of age.

Historical work was very much in vogue in the early half of the nineteenth century, and it is not surprising that Federico's sympathies laid in that direction. The earliest work we know of his, painted in 1839, is *Godfrey de Bouillon proclaimed King of Jerusalem*, now in the Versailles Palace; followed, in 1843, by *Maria Cristina, as a Nun, at the Bed of Ferdinand VII;* in 1845 came *The Holy Women at the Sepulchre;* and then appear several portraits, among them those of *The Queen Isabella* and *The Duchess of Alba;* and for many years thereafter he was the one fashionable portrait painter in Madrid. Indeed, he held a peculiar position in relation to Art in the Spanish capital, as the recognized individual to represent it, and in that capacity was exceedingly popular with all who visited Madrid to inspect its Art treasures, and were brought into contact with him. They were charmed by his high-bred courtesy and genuine desire to aid and please them. He was the recipient of many medals, and France conferred on him the Commandership of the Legion of Honour, he being then but thirty-one. His two sons, now living, Raymundo and Ricardo, are distinguished members of the artistic profession, and his daughter Cecilia married the celebrated painter Mariano Fortuny.

Federico's brother, Luis, born 1825, was also a pupil of his father, José, and took the Grand Prix in Rome when he was twenty-three years of age. His subjects ranged over historic and anecdotic themes, the most prominent of which was the *Burial of St. Cecilia in the Catacombs*, a work which he executed at the age of thirty, and is now in the Modern Museum at Madrid. It is decidedly academic in its aspect, the figures represented are life-size, and the execution, as it would be for one of his years, careful and thorough, but with a certain deficiency of strength. His death took place two years after that of Federico's, viz., in 1897.

Raymundo de Madrazo, son of Federico de Madrazo, born in Rome in 1841, studied at first in Madrid, and then in Paris at the School des Beaux Arts, and later under Léon Cogniet. He lives now in New York, having wedded an American lady. His portraiture is of that accomplished order that raises it to eminence; grace and fine drawing, colour and strength, are seen united to an able depiction of character, and his works present an air of completion in which refinement and vivacity are noticeable attributes. He is, and has been for many years, much sought after for his portraits of ladies. Among the best of a long array of these may be mentioned: *The Queen Regent* (mother of the present King); *The Duchess of Alba; The Marchioness d'Hervey de St. Denis; The Countess Pillet-Will; Mrs. Cornelius Vanderbilt; Mrs. Whitney; Madame de Madrazo;* and *Madame Beistiqui.* Another of this description, and here reproduced* under the title of *La Belle Anglaise*, shows a lady with powdered hair and a hat with feathers, a beautiful presentment of finished grace and vitality.

As a painter of genre he takes the highest place. One of his earliest performances in this direction was the decoration of a ceiling at Paris for Queen Cristina; he was but twenty-two when he

* By the kindness of the Berlin Photographic Company.

executed this. The most prominent of his canvases are: *The Pierrette* (painted 1876, once W. H. Stewart's, a fine piece of deliberate drawing, with a delightful charm of delicate hues); *The Fancy Dress Ball* (1879); *Battledore and Shuttlecock* (1893); *The Déjeuner of the Infanta* (1894); *Girls at a Window* (in the Metropolitan Museum, New York); *A Lady with a Parrot* (belonging to Senator W. A. Clark, once W. H. Stewart's), possessing so consummate a touch of vitality that the twang of the guitar which the lady is playing, and the interrupting screech of the bird, are almost audible. Another example of a *Woman with a Guitar* (once W. H. Stewart's) is quite a beautiful thing; she is not playing it, but idly holding the instrument as she leans back in her flounced dress, with a leafy background to it all. But the greatest of all his genre pieces is *Leaving the Masque Ball* (painted 1876, and owned now by Mr. W. H. Vanderbilt, once W. H. Stewart's), and here reproduced. It is a remarkably clever rendering of conflicting lights, and abounds in touches, the vitality in which is startlingly faithful to life; the moving figures are drawn with most fascinating accuracy, and the sense of animation throughout imparted to the spectator with accomplished skill. The early hour of a winter morning is represented, and a large and motley company are streaming out of the Paris Opera House—pierrots, pierrettes, harlequins, Turkish women, and Japanese girls, all in the gayest or quaintest of costumes, and sparkling with jewellery. The patient cabs have long been waiting in the cold air, and the gas-lights flicker with pale yellow gleams in the grey of an icy morning. So true a picture of contemporary Parisian life could not easily be found. *A Fête during the Carnival* followed this three years later (belonging now to Mr. G. W. Vanderbilt).

He has been the recipient of many medals and distinctions in his own and other countries, and is a Commander of the Legion of Honour in France.

Ricardo de Madrazo y Garreta, son of Federico and brother of Raymundo Madrazo, was born at Madrid in 1852, and still resides there. He studied at first with his father, and then with his brother-in-law, the great Fortuny. It is by his portraits chiefly that his wide reputation has been made, and among the best of his works in this direction may be instanced the portraits of *The King of Spain* and *The Queen Regent, Maria Cristina; Don Antonio Canovas del Castillo; Señora Mercedes de Madrazo;* and of Fortuny's son Mariano, of Venice, the artist, whose career is also noticed in this work. His capacity has, however, considerable command in other directions, more particularly in the direction of genre, in which sphere he has done much of conspicuous interest and variety. Among his best are: *The Moor's Workshop, Toledo; El Meddag, a Story-teller in Morocco* (belonging to Mr. Alex. Brown, in Philadelphia); *The Nichau Faudak, Fez; The Wall of Susa*, and others. The painter went to Morocco in 1877, and spent considerable time at Fez and Mequinez, and many works were the result besides those alluded to. *The Market-place of Foudat-Vickary, at Fez*, was one of the best, and shows an Arab bargaining with an astute seller for a gun, elaborate Moorish architecture closing in the scene; a very attractive work, too (which we reproduce), is *The Painter at work on the Portrait of an Arab.* To Morocco also is due that very charming work, *The Favorite*, which exhibits a lady of the harem, brightly attired and hung with Oriental jewellery, standing by a window, all manner of luxury within her reach, with the exception of freedom. He has also worked in Italy, one of his Roman pieces, of excellent attraction, being *Writers of Petitions in the Piazza Montanara, in Rome;* and at Venice, *The Hour of Drawing Water.* These last two are of peculiar interest, as pictures of contemporary life. It would seem that the writers of petitions are also the writers of epistles in which the tender passion is the subject, judging from the young

female forms endeavouring, in their dictation, to shelter themselves from view behind the umbrella which the writer appears to have ready for the purpose. The charming disposition of the figures in this picture, sitting in the open square at small tables far apart, and the entertaining incidents which are scattered about it, make it a most attractive example. *The Hour of Drawing Water* is peacefulness itself, and devoid of the excitement of intrigue and assignation suggested by the letter writers; and here again the painter's feeling for the grace of the human form displays itself. *Floral Consolation*, and *The Last Picture of Fortuny*, are also works which command interest, and should not go unmentioned. Several medals have been awarded him at the exhibitions in Madrid, and one at the Paris Universal Exhibition. It is not only as a painter that he is known, but as a sculptor, having executed some fine examples; and his work in water-colour also is considerable and of conspicuous excellence.

German Hernández y Amores, who died a few years ago, made a conspicuous mark in portraiture, history, and genre. He was born in Murcia, and studied at first at the San Fernando Academy, and then under Grabado and Gleyre. His great work is *Socrates reproving Alcibiades in the House of a Courtesan* (now in the Madrid Museum, where also are three other examples); and Señor Bauer possesses six. *The Head of a Girl* was in the late W. H. Stewart's collection; and Mr. Thomas Wood, of London, is the owner of a graceful and freely-handled work entitled *Beauty at Ease*, in which is shown, in a manner which some would regard as sketchy, but which displays to the full the painter's dexterous facility, the half-length portrait of a lady seated, with variations of delicate pinks and creams in her costume and surroundings. It is here reproduced. A certain negligence of finish is apparent in most of his works, as if the hand could not be stayed, but must, perforce, go onward to "fresh fields and pastures new," leaving often but the mere suggestion of a

charm or prettiness, which, if further touched, would mar, perchance, the main element that appeals to us, as in the instance of the picture now shown, where the vitality and genuine ease which seem to vibrate in their sensitiveness might so easily be lost by any attempt at technical completion.

José Nin y Tudo, born at Vendrell, Tarragona, who might be considered in a measure somewhat monotonous in his treatment, is a vivacious painter of portraits in a style not unlike that of Goya, imparting to his sitters a remarkable degree of vitality, and often investing them with names or titles other than their own, such as *Salome*, *A Gipsy*, *Spring*, etc. The last-named picture, exhibited in Madrid in 1904, showed a young girl in a short, light costume, standing in a landscape, the slight figure being subtly traced with great charm beneath the gauzy frock, and instinct with life and youth. She is turned towards the left, but with the bright face—a reflection of the buds and blossoms around her—looking full at the spectator. The work which represents him in the Modern Museum is the portrait of the *Periodista Don Pedro Avial*. Señor de la Mata possesses an interesting work by him, *Portrait of a Maja*. Several medals have been awarded him at the National Exhibitions.

Mariano Fortuny y de Madrazo, son of the eminent painter Mariano Fortuny, was born at Granada in 1871, and is living now in Venice. He studied at no school, but gained his instruction in the public Art galleries of Europe. He has latterly given his attention largely to portraiture, but a considerable portion of it is devoted to decorative Art, a phase which lends itself peculiarly to the poetic ideas which find so much expression in his work, added to which the man is very earnest and capable for this reason of producing work of an enduring character. The following are amongst his best productions, and the mere titles are suggestive of the poetic and abstract nature of the subjects towards which he is wont to

lean: *Blumenmädchen* (1894, Gold Medal, Munich); *The Flower Maidens*, *Parsifal* (1894, Guildhall Exhibition, 1901, with the *Innominata*); *Kundry* (1895); *Anonyma* (1896); *Discord* (1896); *Tristan* (1899); and of portraits: *A Portrait in a Gondola* (1900); of *M. L. F.* (1901); of *Miss de Richelieu* (1901), and many others.

Bartolomé Maura y Montaner, well known as the eminent engraver, more especially of some of the great pictures of Velazquez, but who is also a notable painter of portraits, was born at Palma de Mallorca, Balearic Islands, in 1844, and studied at first at the Provincial School of Fine Arts at his native place, and then at the Madrid Schools. His engravings are usually very large, and nearly all of them have been acquired by the Government, on the recommendation of the San Fernando Academy, to be placed in the National Collection. His original portraiture includes many interesting examples. One exceptionally so, which we here reproduce, is that of *Her Majesty Queen Maria Cristina*, born 1858, the mother of King Alfonso XIII, who for nearly twenty years acted as Queen Regent. The personality of the Queen is conveyed in this portrait in a manner which skilfully expresses the character of this clever and estimable lady. The task which fell to her, on the death of her husband, was an exceedingly difficult one, and to again quote Major Martin Hume: "it was a great achievement to have kept the throne of her son safe and firm" during the whole period of his minority. She kept the country free from war during nearly her entire regency, and even in the long-pending Cuban War of 1898 it was she who strove ardently to preserve peace. It may justly be said that the existence of all her fine characteristics are suggested in this portrait. It has indeed caught the individuality of Her Majesty, self-centred and restrained, kindly and good, yet ever on the alert, a gracious presence, gentle and yet strong. It is here reproduced. Other of the more striking portraits from the hand of

this painter are: *A Russian*, which gained him the Gold Medal in Madrid in 1901; and *Velazquez*, which was etched by him in 1899. Maura has received generous recognition from his Sovereign, the Orders of Charles III, Isabel the Catholic, and Alfonso XII, having been conferred upon him.

Ramon Casas, born at Barcelona, was a pupil of Juan Ribera, and then of the San Fernando Academy. His leaning in Art is towards that of the Impressionist, of which phase he is one of the foremost exponents that Spain possesses. His sense of refinement, both in conception and execution, is more pronounced, and his drawing more careful and accurate, than that of any of his contemporaries who paint in a like manner. A master of design, in which originality of treatment is invariably marked, he is a master, too, of facial expression; and his portraits, both male and female, are possessed of an attraction distinctly their own. He rarely leaves his sitter without importing on to his canvas a peculiar dignity, which has its origin in his own insight, and is, at the same time, a faultless resemblance. No better examples of his portraiture could be found than those of *Sorolla* and *José Villegas;* and, among many others of high station, he has painted the present King Alfonso, a fine equestrian portrait, gracefully cloaked, and displaying to its full extent his noted draughtsmanship. He is represented in the Madrid Museum by a work painted 1895, *Garrote Vil.* His awards have been many, and among those from abroad has been the Gold Medal at the International Exhibition in Berlin, in 1891.

Doing excellent work in portraiture is Manuel Feliu, a native of Barcelona, who has now taken up his residence in Paris. He was a pupil of N. Serra. His heads of women, in shadow, are particularly beautiful, a study we remember well of the *Señora de B——*, date about 1904, having about it an atmosphere of originality and a most attractive charm. Francisco Sarda, also born at Barcelona,

and the gainer of several medals at the Madrid Exhibitions, has developed distinct ability for portraiture, his work in this direction being possessed of a decisive grace and a spontaneous expression, which at once places it in a superior category.

The efforts in portraiture of the great genre painter, Joaquin Sorolla, only emphasize the natural gifts and capacity of the man. He deals with it as he deals with all other subjects, fixing into it vitality and character. When we regard the figures he imports into his pictures, in *The Boulevard*, for instance, we notice how adroitly every possible personal characteristic is seized upon in order to properly interpret the individual. How, then, with the ease and quiet of the studio, and with his sitter patiently before him, is it possible for him, with his mastery of technique not to do great things towards reaching the inner nature of those he essays to depict, and to leave upon his canvas an impressive portrait? The special instances we venture especially to commend offer ample evidence alike of his insight into character and of his abounding facility with the brush. The portrait of Antonio Gomar, himself a landscape painter, is instinct with life, and with the passing expression of the instant cleverly caught. That of himself is a robust piece of painting, well modelled and lighted, and with a fine force and expression. The portrait of *Christian Franzen*, the Danish photographer, who, by the way, carries in his face something more in its sensitive vitality than that of a mere photographer, is skilfully caught, too, in a momentary action with his camera. It is here reproduced; a keen and characteristic face, not without a touch of northern sadness and thought, which add materially to its interest as a picture. These three are what may be termed distinctly the most picturesque of his male portraits; and when we turn to his female portraiture, he still, without apparently any great effort, makes a picture of it all, never pleased with a mere portrait or dry, empty

likeness, but suggestive in nearly every case by some touch or accessory of a person whose character it would be profitable to know. In painting his wife, he has placed her practically in shadow, giving, as it were, just the spirit of her, a shadowy presence to be remembered in that unobtrusive sense which rightly claims to charm.

Luis Beut y Lluch, born in Valencia in 1873, and living now in Valencia, began his studies at the age of twelve in the San Carlos Academy at Valencia. His father, who was a man of means, intended him for one of the professions usually followed by those of the middle class in good positions, and with this view he studied for his Bachelor degree at the University, being allowed three or four hours a day for painting; but he abandoned this course of life when he was nineteen, and became a pupil of Joaquin Agrasot, whose manner and handling his own resembles in so close a degree that the pictures of the two men have often been confounded. He has been actively before the public since he was twenty-two, but through ill-health he was compelled to suspend exhibiting his work for some time prior to 1904, when *The Vintage* appeared (3rd Class Medal, Madrid), and drew distinct attention to him, marking him as a man of considerable promise. Señor de la Mata possesses four good examples of his work: the owner's portrait; two portraits of *Señora de la Mata* (1904); and the portrait of *Miss Flora Iglesias* (painted 1904); and others are: *The Odalisque*, a pastel which obtained the only award for this kind of work in Madrid in 1895; *The Quarrel* (tempo seventeenth century, painted 1899); *Killing Time* (1900); *In the Inn* (1900); *Study of a Head* (1901); *The Battle of Flowers* (for a ceiling); and the portrait of *H.M. King Alfonso XIII* (painted 1905).

Emilio Sala, Moreno Carbónero, and Garnelo Alda, noticed at length in other pages of this work, have also executed conspicuous work as painters of portraits, and can claim an enduring reputation in that direction.

GENRE

BY far the greater proportion of artists in Spain are painters of genre, and even those who excel chiefly in other directions—landscape, history, and portraiture—have, on occasion, devoted themselves to genre, as if for solace in the region of a fresh and lively expansion. This may be remarked, for instance, in the case of Pradilla and Carbónero. Few efforts could equal the historical and landscape work of either of these men, yet Pradilla's *Abduction* (see page 27) and Carbónero's series of fine works illustrative of Don Quixote, show with what pleasing efficiency they deal with genre. The reason may be that the conception lies, without restriction or outside control, entirely with themselves, and the very freedom of this is calculated to be productive of the most excellent results. The professed painters, almost exclusively of genre, such as Palmaroli, Fortuny, and Domingo, stand, in their particular category, apart from all others. Whatever their capacity might have been in other directions, they did not attempt to demonstrate it. From beginning to end they stood forth as painters of genre, and as such were inapproachable, either by painters of their own or of any other class.

The sphere of genre covers a wide area, and many of its painters venture, with high credit to themselves, into other spheres, such as history, portraiture, and landscape; but, dealing with them all as painters of genre, there is no great difficulty in arranging them into distinct groups, in each of which a similarity of practice is

plainly seen. There is the group headed by Palmaroli, Fortuny, and Domingo, with its many disciples; then José Villegas, Gallegos, Mas y Fondevila, and others, form another group; the painters of poetical vein, such as Brull, Barrau, Riguer, and others, stand clearly apart; and Sorolla, Bilbao, and Zuloaga, with their fervent and confident following, hold a sway distinctly their own, in a field which indicates in Spain a great revival of a vigorous, wholesome, and far-seeing character, and of so independent a nature, that in a country whose road has been none too short in the path of progress and development, it might almost be termed a pioneer; lastly, there are those whose work attaches them to none of these groups in particular, but whose Art is a reflection, in varying degree, of one or of all of them, and these may be accorded also a place by themselves.

One of the earliest to become notable in a distinctive phase of genre, in which charm and finish were united to breadth of treatment and most dexterous and accomplished handling, was Vicente Palmaroli, born at Zarzalejo, Province of Madrid, in 1835. He studied at first under Federico de Madrazo, and then at the San Fernando Academy, of which he afterwards became a Member, and was subsequently appointed Director of the Spanish Academy at Rome. Later, he succeeded Federico de Madrazo as Director of the Modern Gallery in Madrid. He died in 1896, the recipient of many awards and distinctions, and leaving an impressive mark in genre upon the Art of Spain. His style closely resembles that of Fortuny, but is possessed of a gentler charm. Faultless always in drawing, a singular grace pervades it, which gives to the eye a pleased contentment, not only in relation to the theme, which he was always sagacious in determining, but of the general arrangement involved in carrying it out. In no work is this better seen than in *The Concert* (19 by 25 in., here reproduced, belonging to Señor Bauer, of Madrid), who also possesses five others: *The Confession; A Myrtle Seller; The Mad Joanna; Study*

of King Amadeo; and a clever *Study of a Woman;* together with five portraits. In *The Concert*, the clever unity of the component parts of the picture could be the work only of a most accomplished artist. While a sense of spaciousness is suggested, and an absence of overcrowding, either in individuals or objects, the picture falls most skilfully short of any suggestion of monotony in his surfaces; the emptiness, for example, of the broad space of floor on the left being amply redeemed by just the one small inlaid square of black. It is a charming idyll, and brilliant with colour in the picture itself. A slightly smaller version of this beautiful work is in the possession of Mr. Marcus van Raalte, evidently a first venture of the subject, which is practically identical with Señor Bauer's in all respects save the seated lady on the sofa and the floor in the foreground. The lady is drawn in not quite so sedate a manner, but with an easy grace and a charming abandon; while the floor is much more broken up into sections and ornamentations. The painting itself is as firm and dexterous in one as in the other. *Coquetry* was one of those small works of much vivacity and charm, in which both the real face and the mirrored face of a pretty woman are seen, in an apartment sumptuously adorned with draperies and flowers. He rightly takes a high place in Spanish genre painting. Among his other prominent works, many of which are in America, are: *The Burial of the Victims of May 3*, 1808 (1871, in the City Hall, Madrid); *A Sermon in the Sistine Chapel* (1866); *The Lucky Accident* (1883); *The Jealous Clown* (1884); *In the Studio* (owned by Mr. G. W. Vanderbilt); *The Rising Tide* (Mr. W. W. Astor's); *The New Volume* (Mr. W. Rockefeller's); *The Conquest of the Caravan* (Mr. M. Graham's); *A Girl Reading* (Mr. R. G. Dun's); *The Listener*, and *The Connoisseur* (possessed by Mr. T. R. Butler); *A Souvenir of Granada* (Colonel Bennett's); *The Convalescent* (Mr. E. B. Warren's); *The Pretty Model* and *Sketching in the Sea-shore* (owned

by Mr. H. Donsman); *Reverie* and *The Beautiful Marchioness* (Mr. S. A. Croale's); and *A Woman Playing the Guitar*. Copenhagen has possessed itself of a charming specimen from his hand, which is now in the Carlsberg Glyptotek, entitled *A Sonata*. More freely painted, and with an impulsive touch which conveys a peculiar charm, is *A Café in the Nineteenth Century*, and shows two young people of the middle class, a youth ardent and anxious, and a girl exceedingly pretty, seated with a most graceful turn of the figure. This little work is impressed with life.

A close contemporary of Palmaroli was Joaquin Agrasot y Juan, born at Orihuela, in the Province of Alicante, in 1836, and living now in Valencia. He studied at first at the Academy of St. Charles at Valencia, and then at the Academy of St. Luke at Rome, where he became an inseparable friend of Fortuny, and caught something of his style, paying great attention to detail and devoting his accomplished technique to high finish. While he is essentially a painter of genre, he has occasionally engaged in historical work and with marked success, his principal achievements in this direction being *The Death of General Concha* (13 by 18 ft., 1884), and *The Entrance of Charles V into the Monastery at Yuste* (13 by 18 ft., 1887, here reproduced). It will be remembered that after Charles's tyrannical rule, in which the religious persecutions in the Netherlands and the establishment there of the Inquisition were among the lamentable events, the King abdicated in favour of his son, Philip II, and retired to the seclusion of the monastery of Yuste, in Spain. The artist has cleverly pictured his arrival at this monastery, and indicated well the servile demeanour and expression of those who are receiving him. They dreaded and hated him, for he had been instrumental in sending to the torture or the scaffold an incredible number of people in his own country and in the Netherlands. Among Agrasot's genre paintings may be mentioned: *The Two Friends* (1866, Madrid

Museum, painted in Fortuny's studio); *The Conjuror* (1873); *A Soldier* and *A Scene at the Customs* (owned by Señor Bauer); *The Clever Dogs* (1875, belonging to Mr. Ernest Beard, London); *The Fair at Granada* (1877); *Before the Bull-fight* (1878); *The Start of the Procession* (1879); *The First Grandson* (1882); *The Baptism* (1886); *The Health of the Bride* (1892); *Sisters of Charity* (1892); *At a Fair in Murcia* (1900, in the Guildhall Exhibition, 1901); and *Fortuny's Studio* (once J. H. Stebbins's, New York). All of these are typical pictures of Spanish life, some of the present day, others of the eighteenth and early nineteenth centuries, with the elaborate and brightly ornamented costumes of those periods, but the study of character in all of them is always good. In *The Clever Dogs*, the row of variously dressed personages, who are spectators of the antics through which the animals are being put, admits of close study as an exhibition of facial expression, and is a very pleasant display of bright colours; while, nearer to one's own time, the *Sisters of Charity* has a distinct charm in the busy labour of the Sisters, with their large white caps and aprons, and in the aspect of scrupulous cleanliness which the pillared apartment presents, and where the little invalids are being tended. This work is devoid of bright colours, and exhibits the painter in a different guise, his natural feeling for brilliancy and for the effect of bright light upon bright colours being, it would seem, but rarely restrained; but the result of this restraint in the present picture has been a work of commendable solidity, and with the gentle charm of feminine care and solicitude touchingly displayed.

Many medals and distinctions have been accorded him from his own and other countries, among them the Commandership of the Order of Alfonso XII, the Numerary Academicianship of St. Charles's, Valencia; and the Corresponding Membership of the Academy of San Fernando.

The sudden appearance of the genius of Mariano Fortuny in the Art of Spain may be likened only to some bloom of startling hue in a waste of indistinguishable colours, and all eyes became attracted to it. His birth took place in 1838, at Reus, in Catalonia, and in his brief life of thirty-six years, an age at which so many men of genius have passed away, he accomplished much. It is by no means difficult now, when we contemplate certain of his more notable achievements, to understand the interest and excitement with which each new production was welcomed. Even at the present day, when this agitation over his works is past, no interchange of his more important pictures takes place. Their original owners still possess them, in the face of tempting and astonishing offers which have been made for them. One owner could readily have had £20,000 for a certain masterpiece of his, while another would not be tempted with £16,000.

Fortuny's parents died when he was scarcely twelve years of age, and he was placed in the care of his grandfather, who was a travelling showman. He went with the show through all the towns of Catalonia, and it is interesting to remember that the young painter's earliest attempts, with anything of the character of a brush, were the tinting with carmine the waxen faces of the marionettes, which formed part of his grandfather's exhibition. At a very early age he showed unmistakable promise in the direction of fine Art, and to the local magnate, whose perception and generosity admitted of the young painter entering the little school at Barcelona, presided over by M. Domingo Soberano, and later of pursuing his studies in Madrid, should be accorded the highest credit. The boy, no doubt, would have forced his way, generous patrons notwithstanding, but the timely nurturing more quickly ensured the opening of the flower, and lengthened the period during which he may be said to have been at his prime.

At the early age of eighteen he won the Prix de Rome with the historical scene of *Raymond III fastening the Arms of Barcelona to the City's Walls*, A.D. 1157; and two years later we find him assiduously studying the great masters in the "Eternal City," Raphael in particular, devoting the daytime to that phase of study and the evenings to the Academy Chigi, where he sketched in crayon, ink, and water-colour. Here, too, he met Rosales, Lorenzo Valles, Luis Alvarez, and Casado del Alisal, the strongest painters in Spain at that time. At twenty-one occurred his first visit to Morocco. He went as one of the staff of General Prim, whose equestrian portrait, now in the Louvre, is one of the great works of Henri Regnault, and here it was that he first appeared to free himself from all methods suggestive of the school, and to become, as it were, an individuality in the world of Art, distinct from all others of his class. On his return to Italy he came into contact with the works of Domenico Morelli. Their colour was what affected him most, and a difference was at once detected in his manner of work, for at first his feeling for colours, which afterwards so marvellously developed itself, was by no means pronounced. Then came an important commission from Barcelona, the city in which his earliest studies had been pursued, to paint a picture representing the Battle of Tetuan, at which he had been present with General Prim. This work, regrettably in an unfinished state, now hangs in the city's Municipal Buildings. Barcelona had become impatient at the delay in the execution of the picture, and Fortuny, who had begun it on a magnificent scale, and was working devotedly at it, became angry and gave it up, returning the money he had received on account, and no persuasion could ever induce him to resume it. Its design is sufficient to show with what dramatic effect the African campaign appealed to his imagination. One of the finished studies he made in Morocco, when this large work was in contemplation,

was the life-size *Head of a Negro of Morocco* (belonging now to Mrs. Beer, London), and here reproduced (see frontispiece). He wears a red cap and white burnous round the head. It is a work of astonishing strength and breadth, not easy to reconcile with the works of fine dexterity and miniature-like finish which later brought him such fame. His individuality as a designer, begun in Morocco, had consolidated itself more distinctly during the period from 1860 to 1865, and his absolute mastery of technique admitted of his allowing the freest play to the wealth of fancy and the spontaneity of expression which now and henceforth characterized his work.

In 1866 we find him in Paris, where he met Zamaçois, who introduced him to Mr. A. T. Stewart, the great New York collector, from whom he obtained many valuable commissions; and here he executed a piece of decoration for the Parisian Hotel of Queen Cristina of Spain, after which he took up his residence in Madrid for a time, where he made a study of the works of Velazquez, Ribera, and Goya. It was here he became the pupil of Federico de Madrazo, whose daughter, Cecilia, he married in the following year.

His means had now become sufficient for him to gratify many expensive tastes, and in his studio at Rome he surrounded himself with rich draperies, costly arms, tapestries, bronzes, faiences, copies of works by his favourite masters, and sketches given to him by his friends, and had always about him quantities of fresh flowers.

The year 1869 saw the completion of the famous picture, *La Vicaria*, or, *The Spanish Marriage* (24 by 37½ in., here reproduced). This is probably his greatest work. It immediately became the property of Madame de Cassin, now the Marquise de Carcano, who still possesses it, in Paris; and it won for him the intimate friendship of the two great French painters, Meissonier and Gérôme. The scene is in the sacristy of a church in Spain, and shows a

bridal party completing the formalities of the marriage ceremony by the signing of the register. Their attire is that of the early years of the nineteenth century, and contrasts in its richness and brilliancy with the sombre tones of the sacred interior. The bridegroom, an old beau, active, and elegantly dressed in lilac of a delicate shade, is in the act of signing; while the youthful bride, just a little aside, is half opening a blue fan as she listens to a young friend who bends forward to speak to her, and whose pink frock, in its rustling finish, is a marvel of painting. The couple behind are evidently the bride's parents, and on their right stands a lady holding an open fan, whose clear complexion is heightened to brilliancy by the vivid red rose in her black hair. This is a portrait of the Duchess Colonna. The portraits of several of the painter's other friends are in the picture. Slightly on the right of the group is Meissonier, his hand on the hilt of his heavy, curved sword; and just in front of him, seen in profile, is Madame Fortuny, whose sister, Doña Isabel, is bending forward to speak a word to the bride. Henri Regnault, the brilliant French painter who perished in the defence of Paris in 1871, at the age of twenty-eight, is also in the picture. To the extreme right of the picture is another newly-wedded couple, evidently in a lower station in life, awaiting their turn to approach and sign their names; the gorgeous costume of the man is that of the bull-fighter, while the dress of his bride is yellow, graced by the becoming mantilla. A great feature of the picture is the painting of the surroundings, the faded Cordova leather on the wall, the high wrought-iron railings surmounted by beaten brass-work, and the Venetian chandelier that hangs from the roof. The whole scene of shimmering colours is tranquillized with great skill by the effect of cool grey light, against which the lean figure of the priest is seen. The picture had never been publicly exhibited since 1870, until it was shown at the Guildhall in 1901.

The year of this celebrated work brought also from his easel *The Espada* (now owned by Mr. Marcus van Raalte), more freely painted and with dexterous touch. The Espada is teasing the bull by waving in front of it the irritating red cloth, and endeavouring to get the animal into a position to receive the fatal thrust. It is the last act in a bull-fight. The rush of the bull is met by the swordsman stepping nimbly aside and plunging his weapon through the neck, downwards, a stroke rarely successful at the first attempt except by a most experienced hand. In the picture the triumph has been achieved, and fans, cigars, and all kinds of things are being showered around the successful performer, amid the applause of the multitude.

The year 1870 saw the completion of another gem of high finish, *The Selection of a Model* (21 by 32½ in., belonging now to Senator W. A. Clark, of Montana, but formerly in the possession of Fortuny's intimate friend, Mr. A. T. Stewart). It had been begun many years before. A group of academicians of St. Luke, nine in number, are standing around a marble table, on which the nude figure of a woman stands in a graceful attitude, her fashionable clothing thrown aside just beneath her. Comment and criticism engage them closely. In costume they exhibit all the extravagance of colour and ornamentation which belonged to the reign of Louis XV. The lofty and spacious interior, studied from the Palazzo Colonna at Rome, is impressive with its massive columns of marble and porphyry, about the capitals of which sumptuous draperies are gathered, and the scene is lightened by richly stained-glass windows. Groups of ivory and bronze are introduced, and gilded consoles, elegant brackets, and lustres of Venetian glass and costly inlaid tables, while the walls are embellished with polished brass, and mirrors with gorgeous Rococo frames. Some of the exquisite objects displayed were borrowed, it is said, from the Vatican for the purposes of study. It cannot be

denied that the scene, like *La Vicaria*, while dexterously focussed, is surrounded by such a mass of ornamentalism that a consciousness prevails of almost overpowering detail. The eye may be entertained and, in a certain sense, satisfied; but the contemplation of the picture in all its unrivalled completeness is apt to bring to the mind the well-known utterance that "the glitter of tinsel has a different quality from the flame which burns at the heart of the gem"; and yet the exquisiteness of this remarkable achievement calls for and, in a large measure, deserves our applause and admiration.

Three years after this production, viz., in 1873, *The Garden of the Poets* (26 by 48½ in., belonging to the Comte de Heeren, Biarritz, and here reproduced), was brought to completion, a work of capricious daring in the dispensation of brilliant lights; so dazzling is it, that it might be almost termed kaleidoscopic. It is said to have been the last work he entirely finished. Studies for the garden were made in Granada. One of the happiest periods of his life was spent in that beautiful spot, and he left it only on the death of his servant in Rome, who had charge of his affairs there, and which called for his immediate return to that city. While he was in Granada he lodged in the precincts of the Alhambra, at an inn known as the "Siete Suelos," which possessed a very beautiful garden. He made a number of studies of this garden, as well as of another attached to a house he took not far off, and he combined these with his Italian studies in the composition of this picture. The garden is crowded with tropical plants and various flowers in full bloom, thrown into excellent relief by a grey stone wall tapestried with creepers. To the right is an orange-tree, and through the wrought-iron gates and railings of the demesne a glimpse of the blue sea is seen. The company introduced vie, in their brilliant clothing, with the brightest colours of the flowers, and over all is the strong effect of out-of-door southern sunlight. Those assembled are members of a dramatic club

—the Arcadians—a society under the particular patronage of the Pope, and they were wont to meet in the Farnese Gardens, in Rome. A poet, in a bright red coat, and standing on an Oriental rug, is repeating a part to an actress, and is so engrossed in his reading that he fails to regard the lady who has fallen, *en abandon*, with her whole weight upon his arm. Near them are some delicately-tinted hollyhocks, which stand out as a most agreeable feature in all the brilliant growth. A little distance away is a criticizing company of eight persons, one of whom is a lady. They occupy a couple of stone benches at the end of a rough, cobbled path. Another couple, quite on the extreme left, are engaged with papers and pictures, the lady in the richest of blue costumes. The title originally given to this picture was *A Recitation in a Garden*. The model for the poet was Ricardo de Madrazo, the painter's brother-in-law.

In 1873 Fortuny took a villa by the sea at Portici, and worked unremittingly. He returned later (in the following year) to Rome, where he imprudently worked in the open air in damp weather and contracted an illness which, on November 21, 1874, brought to a close a life of great achievements and high promise.

One does not look for poetic feeling in his work, but for the delineation of practical things and events, which, nevertheless, however trivial in themselves, are exalted into importance by the mastery of technique with which they are painted. His individuality was such that many sought admission to his atelier, not a few of whom have since risen to distinction. He was buried with civic ceremony in the cemetery of San Lorenzo, in the Campo Vascano, in a mausoleum presented by the city of Rome. The following is a fairly complete list of his works:—

1855 *Our Virgin of Pity* (belonging to M. Soberano, Reus); *Charles of Anjou on the Shore of Naples*, and *St. Paul before Areopagus* (both in the Barcelona Museum).

1857 *Beranger III nailing the Arms of Barcelona to the Castle of Foix* (which gained the Prix de Rome).

1858 *The Battle of Tetuan* (now in the Barcelona Museum, acquired in Paris at Fortuny's death). A water-colour of this, painted 1866, was in the W. H. Stewart collection, New York; *View on the Tiber* and *Nereids on a Lake* (in the Barcelona Museum).

1859 *Bacchantes* (Barcelona Museum); *Church of St. Marians* (Reus).

1860 Many studies in oil and water-colour in Morocco.

1861 *Arabs Dancing* (owned by M. Chartrand, Cuba); *One of the King's Moors*, known as *Head of a Negro* (Mrs. F. A. Beer's, London, once W. H. Stewart's).

1862 *An Odalisque* (in the Barcelona Museum); *The Little Count;* seventeen studies in Morocco, chiefly of faces.

1864 *The Battle of Wad Ras*, an episode in the African war; and *The Queen Doña Maria Cristina inspiring the Spanish Troops in the first Carlist War* (both in the Madrid Museum).

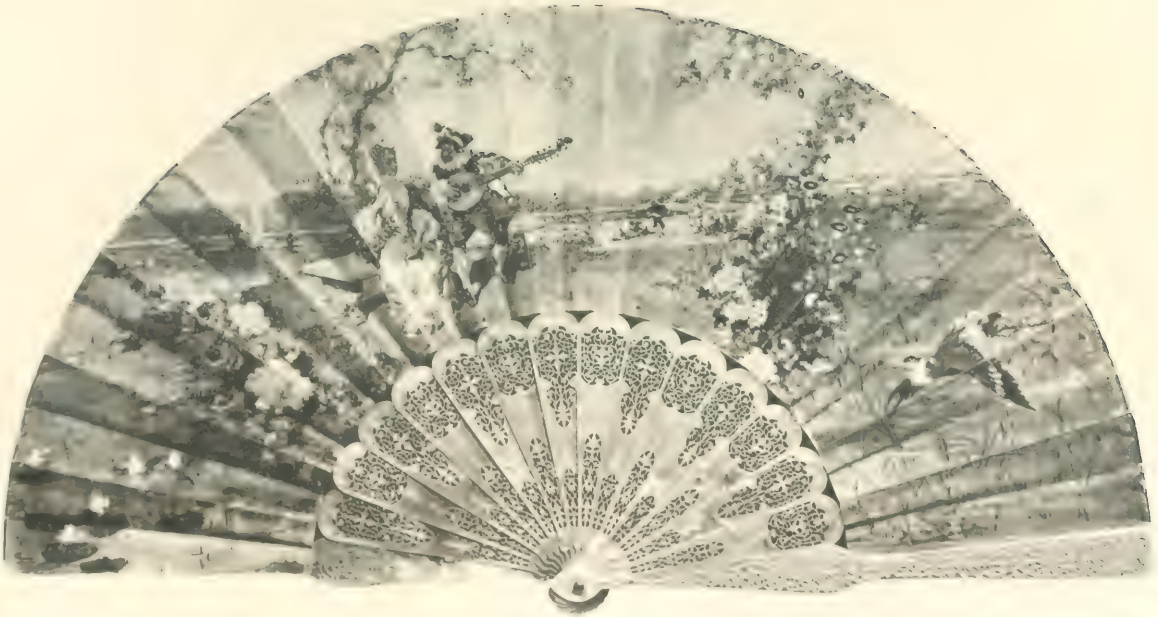
1865 *Moorish Farriers, or, Arabs Shoeing a Donkey* (now in the collection of Señor Bauer, once M. Sanz's, Madrid). This shows the mastery of technique he had acquired before he was thirty years of age. The semi-nude figures are modelled as if in glistening bronze, and with an admirable decision of line; while, on the other hand, the group of poultry on the right is painted with a freedom which recalls the work of the most accomplished Impressionist. The picture is one of his greatest works, with its rich, transparent shadows, and well controlled lights. *A Pond near Tangiers; Portrait of Madame Garcia* (in the Metropolitan Museum, New York, once J. H. Stebbins's and Mr. A. C. Clark's); *Camels at Rest*, water-colour (also in the Metropolitan Museum, once in the possession of J. L. Gérôme and Miss Catherine Wolfe); *The Butterfly*, water-colour (belonging to the Marquess de Castramonte).

1866 *The Faust of Gounod* (owned by M. Ramon Errazu, Paris); *An Arab Fantasia, Tangiers* (belonging to Mr. G. W. Vanderbilt, once M. Fol's; and a duplicate of which was once in the possession of A. T. Stewart).

1867 *A Concert* (owned by Señor Goyena, Seville); *The Mendicants* (now in the Walters Gallery, Baltimore); *Café des Hirondelles*, water-colour (belonging to Mr. H. Harrison, New York, once W. H. Stewart's, who also owned the *Rosa Contadina*); *Acrobats at Tetuan* (now belonging to the Corporation of Warrington).

1868 *Arabs feeding a Vulture* (belonging to Señor D. J. de Fontagud Gargollo, Madrid); *The Bull-fighter* (owned by M. Martin le Roy, Paris); *The Departure of the Procession in the rain from the Church of Santa Cruz, Madrid; The Masquerade*, water-colour (once W. H. Stewart's); *The Birth of the Butterfly*, water-colour (Mr. G. W. Vanderbilt, New York, once M. Fol's, etched by Champollion); *A Carnival in the last Century* (owned by M. Ayala, once A. T. Stewart's).

1869 *The Masks; A Roman Country Woman; An Old Roman Peasant; A Fruit-shop in Granada; Arab reclining on a Divan*, water-colour (owned by Mr. A. Bell, once W. H. Stewart's); *A Circassian* (belonging to M. Schwacher, once A. T. Stewart's); *Don Quixote* (in the Walters Gallery, Baltimore); *A Street in Tangiers*, water-colour (owned by Senator W. A. Clark, once W. H. Stewart's); *Horsemen in Morocco; Corpus Christi*, a monochrome study (once Mr. A. T. Stewart's); *La Femme Couchée* (once Cornelius Herz's); *The Espada* (belonging to Mr. Marcus van Raalte); *The Snake Charmers* (49 by 33 in., in the Walters Gallery, Baltimore, once A. T. Stewart's); *The Snake Charmers* (in the collection of Madame André, Paris, a replica of the preceding, painted at M. André's request); *Fowls and Ducks in a Farmyard* (once M. Murietta's).



1870 *Academicians of St. Luke Selecting a Model*, begun in Rome in 1868, and finished 1870 (Senator William A. Clark, Montana, once A. T. Stewart's); *A Finished Study for the Model in the preceding Picture* (15½ by 7½ in., water-colour, now owned by Mr. F. Schroeder); *The Great Saloon of the Colonna Palace, Rome*, a study for the foregoing *Selection of a Model; A Prison Door* (once J. W. Shaw's); *The Carpet Merchant* (water-colour); *The Rose Vase* (in the Walters Gallery, Baltimore, once owned by Mr. John W. Wilson and Mr. J. S. Morgan); *La Vicaria*, or, *The Spanish Marriage*, begun in Madrid 1868, continued in Rome, and finished in Paris in 1870 (belonging to the Marquise de Carcano, Paris); *The Mazarin Library*, or, *Les Bibliophiles*, water-colour (now belonging to Mr. Gould, New York, once M. Murietta's and Mr. C. J. Wertheimer's); *A Fan* (owned by Señor Gargollo, Madrid, here reproduced); and *The Library* (in the collection of the late Mr. J. S. Forbes).

1871 *A Souvenir of Morocco: an Arab on Horseback* (owned by M. Ramon Errazu, Paris); *The Court of the House of Chapiz, Granada; The Court of Justice, Alhambra*, or, *Les Surplices* (belonging now to Mr. H. Payne Whitney, once W. H. Stewart's); *The Fencing Lesson; A Court Fool* (owned by Mr. G. W. Vanderbilt, New York); *The Standard Bearer* (belonging to Mr. Hazeltine, Paris); *The Arquebusier* (owned by M. d'Epinay, Rome, once W. H. Stewart's); *The Council House at Granada* (now in the possession of Mr. H. C. Gibson).

1872 *The Collector of Engravings*, begun 1865 (belonging to Señor D. Henri de Fortuny, Madrid); *The Prayer* (belonging to Baron Edmond de Rothschild, Paris, once M. Oppenheim's, a monochrome of which was in W. H. Stewart's collection).

1873 *The Via Guilia, Rome; La Manola.*

1874 *The Court of the Myrtles* (owned by Mr. D. P. Douglas, New York); *The Garden of the Arcadians*, begun in Granada 1871, and finished in Rome 1874 (belonging now to the Comte de Heeren, Biarritz); *Portraits of Mesdames Fortuny and Agrasot* (now in their possession); *The Strand at Portici* (sold in Paris at Fortuny's death); *A Study of a Child* (owned by M. Ramon Errazu, Paris).

The following works are also well known, but it is difficult, accurately, to assign the precise dates to them; several are in water-colour: *The Knife Grinder* (owned by Señor Gandamo); *A Matador* (Mrs. Percy Macquoid's); *A Papal Guard* (M. Mendoza's); *The Umbrella Maker* (owned by Mrs. H. E. Gordon); *The Mandolin Player* (belonging to Mr. C. S. Smith, New York, once Mr. Johnston's); *An Ecclesiastic* (in the Walters Gallery, Baltimore); *The Antiquary* (belonging to Mr. H. Schaus, once W. H. Stewart's, a beautiful work, the rich, shadowed walls and floor of a handsome and spacious apartment made richer in contrast to the light costumes of the two connoisseurs and the boldly modelled marble mantelpiece); *A Dead Donkey* (M. A. J. Antelo, Philadelphia); *Portrait of Meissonier* (once W. H. Stewart's); *Head of an Arab* (22 by 18 in., once W. H. Stewart's, exceedingly fine in pose and technique); *An Arab Sentinel* (belonging to M. d'Arthez, Tarragona); *A Seraglio Sentinel* (in the collection of the late Mr. Humphrey Roberts); *Transport of Arab Prisoners* and *An Idyll* (owned by Raymundo de Madrazo); *Arabs and Dogs* (Mr. R. L. Cutting's); *An Arab* (in the possession of M. Cusino, Peru); *Arabs Hunting Frogs*, *An Arab Seated*, *A Landscape*, and *In the Arena*, or, *The Bull-ring, Seville* (in the collection of Mr. Arthur Sanderson, Edinburgh); *An Arab on a Rug* (once M. Murietta's); *A Moorish Guard* (owned by Sir Cuthbert Quilter, Bart., London); *Breakfast in the Old Convent Garden of the Alhambra*

(belonging to Mr. G. Gould, once W. H. Stewart's); *In the Garden* (Mr. T. Wallis's, once A. T. Stewart's); *Tête-à-tête; Returning to the Convent; Three Odalisques; Two Children Playing in a Japanese Room; The Stairs of the Casa de Pilatos, Seville; The Door of the Church of St. Gines* (S. Don F. de Madrazo); *Gipsy Caves, Granada* (owned by Senator W. A. Clark); *The Alberca Court, Alhambra* (48 by 67 in.); *A Courtyard in the Alhambra* (43 by 34 in.); *The Environs of Tangiers* (26 by 60 in., a very brilliant effect of light and atmosphere); these last four were all in the W. H. Stewart collection; *Santa Lucia, Naples; After the Insurrection* (belonging to Mr. A. M. Ferdinand Heilbuth).

Francisco Domingo y Marqués was born in Valencia in 1843, and early became a pupil of the San Carlos Academy, Valencia, of which he afterwards became president. He studied in Rome for a year, being pensioned there by his native town, who later named a street after him; and then studied under Meissonier, in Paris, in which city he is now living. Although he was nurtured in that atmosphere of exactitude and high finish, and followed somewhat in the great Frenchman's style, he distinctly preserved his individuality. Fortuny greatly admired his work, and termed him the "Spanish Meissonier." Certain of his works were on large canvases, notably *The Fair at Seville* (83 by 64 in.), and *The Last Day of Sagunto*, still larger, by many regarded as his finest production; but he was more accustomed to paint on small surfaces, frequently very small, such as seven by five inches, but they were always works of marvellous insight and quality, both in design and in execution. Coveted much in America, where some of his best examples are now located, comparatively few have fallen to the English collector. They are full of dexterous manipulation, and enchanting in the entertainment they afford the eye, yet founded, nevertheless, on the soundest training, and carried through with matured experience. The works of few painters come so deservedly under the title of "Fine Art." Five are

in the possession of Mr. G. W. Vanderbilt: *Halt at an Inn* (1878, once the Vicomte d'Aupias', of Lisbon, bought by him for £3,200, and likened to Wouverman or Teniers at their best); *Card Players* (1877); *Interior of a Stable* (1878); *The Guard Room* (1877); and *Head of an Old Man*; and others in the United States are: *Cavalier and Dog* (Mr. J. J. Astor's); *In a Spanish Café* (belonging to Mr. G. I. Seney); *A Spanish Stable and Donkey* (owned by Mr. J. C. Runkle); and *The Return from Pasture* (belonging to the Palette Club, New York). In Señor Bauer's collection are four excellent works, among them a dexterous piece entitled *Flowers;* and in Señor de la Mata's possession is *A Terrace, with Figures of the Eighteenth Century*, painted in the artist's best period; while in our own country four are owned by Mrs. Stephenson Clarke: *The Card Players* (a bright little work with five figures); *The Interior of a Caravansera* (1875, broadly painted, with nine figures); *On the Tapis* (large in size for Domingo); and a gem of Art, entitled, *The Introduction* (5 by 8 in., 1874, the grace and vivacity of which prompt us to reproduce it here). Five were seen recently at Christie's, in the sale of the late Eugene Gambart's collection, all of them of high quality: *The Ruined Gamester; The Card Players* (1876); *A Card Party* (1888); *The Studio of Goya* (1888); and *The Terrace St. Germain* (1888); and the veteran connoisseur, Mr. Martin Colnaghi, with his well-known catholicity of taste, possesses, in his varied collection, two exquisite specimens: *The Challenge*, and *To my very good Health* (1876), the last of which is also here reproduced. All of these are small, but rich in incident and detail, and admirable in execution. Domingo is a Member of the Antwerp Academy. He has been the recipient of many medals and awards, and the Commandership of the Order of Don Carlos III, and the Grand Cross of Isabel the Catholic, have been conferred upon him by his Sovereign.

Eduardo Zamaçois, born at Bilbao in 1843, became the pupil of Balaco, and then of the San Fernando Academy, studying afterwards in Paris, where he gained a medal in 1867, being then scarcely twenty-four. This vivacious and brilliant painter, the contemporary and friend of Fortuny, and the ever ready helper of many a brother artist, ranged in his practice over a variety of themes, but the best of them are set in interiors of sumptuously appointed apartments; all are possessed of a depth and brilliancy of colour that go hand-in-hand with a most accomplished technique, and of a fluency of touch which captivates by its dexterity. While one of the most engaging elements in his painting is the humour he had the power of importing into it, it was a humour that never strayed beyond the point where it would have weakened the dignity of the work. This control, which he never lost, kept his works at a high place in the estimation of many, and rightly gained him a lasting position in Art.

Amongst his most important works are: *The Education of a Prince* (1870, belonging to the Princess Mathilde, in Paris, in which, with a touch of satire, he shows the effect which high rank can have on men of profound intellect, even when it appears in the person of a child); *The King's Favorite* (1867, owned by Mr. G. W. Vanderbilt, New York, once Mr. W. H. Stewart's, shows a jester or buffoon of the sixteenth century with a group of courtiers; *Waiting at the Church Porch*; and *Spain in* 1812, *the French Occupation* (1866, in the Walters Gallery, Baltimore); while a work, entitled *An Interior* (27 by 39 in., in the collection of the Marquise de Carcano, Paris), exhibits a spacious and richly furnished salon, in which, on a white couch, is seated, in white costume, the graceful and accomplished Marquise herself. This dexterous piece of work may well be likened to those interiors of our John S. Sargent's, where fluency of execution and transparency of shadow invoke our admiration and convey so unquestionable a charm. Among his other works of note must be

mentioned: *The Proposal of Marriage*, two aged persons who have seen much of life in the most fashionable circles; *Rival Professors; The Sleeping Hunter* (in the Metropolitan Museum, New York); *Fortuny's Model*, a dexterous piece of rapid brush work (now owned by Senator W. A. Clark, Montana, once W. H. Stewart's); *The Return from Foraging;* and *Checkmated* (once W. H. Stewart's, and now Mr. A. A. Anderson's). This last-named picture exhibits two dwarfs, or buffoons, seated cross-legged on a table before a chess-board, indulging in glee at defeating the not undignified clown who sits, with his cap and bells, opposite to them in the most serious of attitudes. True humour and fine Art throughout characterize this entertaining work. The only example possessed by that fastidious connoisseur, Señor Bauer, is *A Soldier*. In all his work Zamaçois' sound training is evidenced, nor can be lost sight of, the vast advantage, to a painter of his leaning, of the instruction he received from Meissonier, with whom he remained until 1870, when, on the outbreak of the Franco-Prussian War, he returned to Spain. He died in the following year, after a very short illness, from a throat complaint, at the early age of twenty-eight.

José Jiménez Aranda, born at Seville in 1837, was a pupil of the Fine Art School there, and afterwards studied in Madrid, Rome, and Paris. He died in 1903. He was an accomplished painter of genre, chiefly of scenes in high life, in which almost insurmountable detail is introduced and executed with astonishing faithfulness; and such works as *Handing Sweets on a Saint's Day* (belonging to Señor D. Federico de Sousa) and *The Reading* amply illustrate this, the most important, phase of his painting.

Other works of notable attribute and charm are: *Putting on the Easter Clothes* (1877); *A Sermon in the Court of the Orange-trees in Seville Cathedral* (1878); *The Gossips' Corner* (1877); *An Accident in the Bull-ring at Seville* (1882); *A Concert before His Eminence*

(1885); *The Last Resource* (1886); *It is Finished* (1890); *A Female Slave offered for Sale* (1902); *The Backbiters* (1901); *Figaro's Shop* (1875, in the Walters Gallery, Baltimore); *A Spanish Pharmacy* (owned by Mr. George Blumenthal); *The Christ* (in the Luxembourg); *Vive le Pepa* (once Mr. H. J. Turner's); *An Inebriate Picador* (in Señor Bauer's possession); and *A Musical Amateur* (belonging to Señor de la Mata).

His picture of *The Fall of the Workman* (owned by the Marquis de Valdeligrama) gained the First Medal in Paris in 1890. As a draughtsman he is not to be surpassed. His triptych, in black and white, of *The Vision of Friar Martin* (1880 to 1885, also owned by Señor Sousa), taken from the poem of Gaspar Minez de Arce, is remarkable for its imagery and freedom; while the large series of designs (numbering 689) from "Don Quixote," that won the Gold Medal in Paris, but which he did not live to entirely finish, is sufficient of itself to secure him an honoured place in Art. Originality marks them, and never before has the great story of Cervantes been treated so fully or with such persistent industry and care. The absence of the grotesque in them, and the presence throughout of a feasibility in every act depicted of the erratic hero, give to this arduous work an interpretation, which, at any rate, has reason on its side rather than fancy, and practical possibilities rather than impossible vagaries. He makes possible the existence of the extraordinary. These drawings, we understand, will shortly be published in Spain and France by the painter's children, under the title of "The Centenary Quixote." The same characteristics which appear in them are met with in his excellent illustrations of Daudet's "Tartaran sur les Alpes."

Many distinctions were conferred upon him. He was an Academician of the San Fernando Academy, and of that of Seville and Berlin, and Professor of the Seville School of Fine Art; and

the medals he was awarded came from all the chief European cities, Paris, Berlin, and Munich, and from Chicago. His own country bestowed on him the Grand Cross of Isabel the Catholic.

Luis Jiménez, the brother of the foregoing, has excelled in the same direction, being very proficient in that class of genre which, in certain instances, as in *The Tailor's Shop* (belonging to Mr. H. J. Turner, and here reproduced), approaches Domingo and Palmaroli in its beautiful quality of firm painting and its clear, intelligent decision of touch. Another in the possession of Mr. H. J. Turner, is *Engaged Couples*, in which a like dexterous execution and charm of colour are encountered; and two of distinct attraction are in Señor Bauer's collection, one of which is *A Nurse with a Cradle*. By many his *Visit to the Hospital*, which gained a medal in Paris in 1889, is considered his chief work; and another of note is *A Competition on the Violin*, painted in 1883, in which the influence of Fortuny is very apparent, brilliancy, neatness, and finish being the conspicuous points in the depiction of the gay costumes of Louis XV's time. Luis Jiménez was born at Seville in 1845, and studied under Eduardo Cano, and afterwards in Paris. One of his earliest successes was his finely coloured work of *A Capuchin Friar preaching before the Cathedral of Seville*, which came as a surprise to the public.

Ignacio Léon y Escosura, born at Orviedo in 1834, studied in Paris under Gérôme. His works in genre acquired a great popularity, especially in the United States, where, in nearly every important private collection, an example of his work will be found. The periods which appealed to him were those of the seventeenth and eighteenth centuries. Few of his paintings are in England. One good example, full of animation and dexterous arrangement, is in the possession of Mr. Marcus van Raalte, and exhibits a company of five courtiers, richly habited, taking leave of a lady who reclines

with dignity on a sumptuous couch, and makes the least possible response to the profound obeisance they are all making, as an attendant, completely clothed in black, ushers them out of the stately apartment. One of his greatest and largest works, *Philip IV presenting Rubens to Velazquez*, is in the Metropolitan Museum in New York, given to that institution by Mr. Frederick Loeser in 1891. Escosura, who died in 1901, was recognized generously by his Sovereign, who conferred upon him the Commandership of the Orders of Charles III and of Isabel the Catholic; while from the King of Portugal he received the Chevaliership of the Order of Christ.

Few painters of Spanish genre have come so prominently and engagingly to the front as José Garcia y Ramos, born at Seville, and a student at first of the Fine Art School there, and then of José Jiménez Aranda. He very soon made his mark, gaining medals and other distinctions in Madrid, Barcelona, and Paris. He interpreted the light and romantic side of life, with an air at times of the old and brilliant chivalry so identified with his nation, such as is seen in *A Spanish Courtship* (here reproduced, belonging to Señor D. Lorenzo Garcia Vela, in Madrid). It may be taken as an example of his most characteristic work; a grace is in it, and a dash, even in the spirited and sensitive animal on which the handsome courtier is so well seated, as if the saddle were his true home; and the incident is one—the passing of the flowers through the barred window—that may well set going the tambourines of the three pretty women who come along the dusty roadway in the burning sunlight.

The Masqueraders (belonging to Señor de la Mata) is another remarkable work, full of infinite pains in the composition and working out, and on a level, in its realism and impulsive touch, with such pictures as *The Procession interrupted* (shown at the Guildhall in 1901).

Many other works are known to us, similar in character to those we have notified: *The Toreadors* (once M. Murietta's); *A Fete Day in Seville; A Spanish Dance, Seville; Cigar-makers leaving the Manufactory;* and *A Jester* (also in the collection of Señor de la Mata); and two superbly little Seville scenes (in the possession of Mr. Charles van Raalte), put in with the usual dexterity of the master, bright in the sun, and with decision: *A Street Scene*, with numerous occupants; and *The Bull-ring*. Most of this painter's pictures are in America, but there are by no means a few in England.

Luis Ruiperez, a notable painter of genre in his day, born in Murcia in 1832, became the pupil of Meissonier in Paris, where also he was the constant associate of Zamaçois; and his dexterous execution, and the aspect of finish in his composition, point to the advantages which such a master-mind as Meissonier's gave him. His works were usually of small size; and among his best may be noted: *Soldiers playing at Cards*, and *The Choice of a Sword* (once Mr. Schlotel's); *A Reference to the Law-book* (owned by Mr. M. Graham); *Sword Practice* (belonging to Mr. John Hoey); *The Violinist* (which is here reproduced); *An Abstruse Point; Chess Players; The Guard Room; The Critic; Muleteers in a Poseda* (once M. Gambart's); and *The Rendezvous* (now owned by Mr. G. W. Vanderbilt); the last two having been painted in the year of his death (1867).

José Tapiro, born at Fortuny's native place, Reus, in Tarragona, was early in life a pupil of the Barcelona School of Fine Arts, and ranks, by his productions, above those immediately foregoing. *Love and Play* is in the Madrid Museum. Mr. G. W. Vanderbilt owns three fine water-colours: *A Turkish Harem; A Moorish Interior;* and *A Chinese Garden;* and much besides of his finest work has found a home in America. His style strongly recalls that of Fortuny, his life-long friend. He was wont to divide his time between Rome and Tangiers, but his chief residence now is the latter place.

Enrique Melida y Alinari was born at Madrid in 1834, and became a pupil of José Mendez. He happened to wed a sister of Léon Bonnat, the great French artist, and this gained him considerable position. The Luxembourg possesses his *Lost Child;* his *La Maja* is owned by Señor D. Valentin Cespedes, of Madrid; *Nuns in a Patio*, a strong and impressive picture in its sadness and solemnity, represented him in the Guildhall Spanish Exhibition, lent by Señor D. Ramon Melida; and *Una Maja* is owned by Señor Bauer. The work reproduced is entitled *The Rendezvous*. He was the recipient of many medals and other distinctions from his own and foreign countries, and died in 1892.

Antonio Maria Fabres has had, up to the present, a remarkable career, and has produced most effective and coveted work. He was born at Barcelona, and became a pupil of the Fine Art Schools there. Working in both oil and water-colours, his style leans towards the subjects of Oriental character which so fascinated Fortuny, Gérôme, Henri Regnault, and Benjamin Constant; and it was by the influence of Regnault that he was led to the East, but his workmanship is his own. More precise than Constant's in his execution, not so precise in the nicety of firm finish as Gerôme's, there is yet a greater sense of space and vigour than in either. The picture we reproduce, *The Guard of the Seraglio* (in the collection of Mr. Thomas Wood), takes rank as one of the best and most representative of his works. In view of the immense amount of detail he has imported into the subject, it is remarkable that he has succeeded in no way in betraying the sense of breadth. The unwearied hand has not outstripped the wary eye; and the absolute control of this mass of glittering objects and dazzling colours, so as to bring them all into the charm of focus, is plainly seen, and is a clever achievement. His studies in water-colour and pen-and-ink are very numerous, and are most adroit, and greatly sought after.

José Villegas y Cordero, born at Seville in 1848, studied at first in the Seville Academy, and then with Jiménez Aranda, in Madrid. At the age of twenty he went to Rome, and pursued his studies there without any master except nature and the works of the great masters. In Villegas we encounter a very versatile man, who treats both landscape and genre with astonishing ease and dexterity. In his landscapes, in which buildings are always prominent features, he is equalled in his perception of atmospheric clearness only by Martin Rico, that master of brilliant skies and sparkling aerial effects. *The Giornata de Burasca, Venice* (1871), or *The Bridge of Sighs* (1871), or *The Bacino de San Marco* (1889), all of them in the late Eugene Gambart's collection, are instances of this. In his genre work his range is of the widest, and among his chief efforts are the following: *The Baptism of the Colonel's Son* (a very celebrated work); *The Social Peace, an Incident of Venetian History; The Feast of the Maries; The Doge's Wife, Venice; The Doge Marino Faliero condemned to Death; Aretino reading to his Friends, Sansovino and Titian, the Letters he addressed to the Princess; The White Pope and the Black Pope;* and the beautiful *Dream of the Arabian Nights* (which once belonged to the Comte d'Epinay). Mr. G. W. Vanderbilt possesses two of the most notable of his works, which brought the painter a European name: *The Death of the Espada* and *The Spanish Christening. Palm Sunday: The Procession in St. Pietro Castello, Venice, in the Fifteenth Century*, is in the possession of Mr. G. McCulloch, London; and other remarkable works are: *The Peace of Cambrai; The Last Interview between Philip II of Spain and Don John of Austria; The Discovery of Carmagnola's Treachery; The Doge Foscari leaving the Ducal Palace after renouncing the Dogeship* (now in the New Pinakothek, Munich); *The Slipper Merchant, Cairo* (1872), and *The Poultry Market, Tangiers* (in the Walters Gallery, Baltimore); and *The Studio of Titian* (a large work, 82 by 66 in.,

painted 1890, formerly in the late Eugene Gambart's collection, and now in the possession of Mr. Arthur Tooth), is here reproduced. This beautiful balcony scene suggests the luxury in which the great painter lived. His four guests are richly attired in sumptuous embroideries, silks, and velvets; and over the still water, from the low-lying shore far away, comes the cool evening air, as a passage of poetry is read, or one of the well-favoured women indulges in some sally of wit. *The Lesson of the Koran* is a work broadly painted, and not quite in his usual style; *The Siesta in the Harem* is a gorgeous scene of Oriental colour; *The Coronation of the Wife of the Doge; A Study of Doves, Venice* (in the possession of Señor de la Mata); and *The Conclusion of the Fête*, are also works of note; while a picture of singular pathos is entitled, *To Some so much, to Others so little*, and represents a grave-digger about to lay in the narrow grave he has dug the white-shrouded form that lies beside the open earth without a single mourner; while passing along the road close by is a gorgeous funeral procession, with priests and choristers and numberless mourners.

His first picture was sold, it is said, to Mr. A. T. Stewart, the well-known collector in New York, and most of his best works have gone to America; it being plainly seen that the American collectors (as in the case of many other Spanish painters) were the first to acquire his works; Mr. J. P. Morgan, Mr. Marquand, and the Vanderbilts following that noted patron of Art, Mr. Stewart. Villegas was twenty-four when he first met Fortuny, in Granada. He was also a distinct gainer by his friendship with Zamaçois, whose instruction and recommendations were of great value to him in advancing his career and obtaining patrons. So industrious has he been, and so universally is he now known, that he certainly stands, and deservedly so, as one of Spain's representative painters of the present day.

Very many honours have been bestowed on him by his own and foreign countries in decorations and medals. He is a member of the Academy of St. Luke at Rome, and of several other European academies; and on the resignation of Señor Pradilla of the Directorship of the Prado Museum he succeeded to that appointment, which he now occupies.

Baldemiro Galofré, born at Reus, in Catalonia, in 1847, studied at first in Catalonia under Ramon Marti y Alsina, and for several years lived almost alone, working direct from nature. He was twenty-three when he went to Madrid, with only six francs in his pocket, but he carried nearly two thousand drawings with him. These, by some misfortune, were entrusted to a speculator, and the whole of them were lost to him. He quickly, however, obtained employment as a draughtsman, and, still continuing his studies, he, three years later, worked for and gained the Government pension, which enabled him to go to Rome, where he entered the Spanish Academy, an institution which had then only just been founded.

He had very independent views in regard to Art, with little belief in the efficacy of schools, or of any teaching other than that of direct study from nature. Academies, he contended, engendered conventionality, and were a bar to individual development, and, oddly enough, he was opposed to exhibitions. He held that the foundation of Art was realism, and in all his works he testified to the recognition of this principle. Whilst he had undoubtedly a vivid imagination, he seldom exercised it, but confined his efforts rigidly to what he saw. Thus, in his finest work, *A Festival in a Spanish Village*, the scene is put before us precisely as it was; and the bright little work (here reproduced), *A Fair in Andalusia* (belonging to Mr. H. L. Florence, London), is what it looks, a faithful representation of the actual scene, full of vitality and movement. Other notable works are: *The Presentation of a Circus in a Spanish*

Town, a large composition; and *The Market Place, Granada*, which, despite its size (7 by 9 in.), possesses all the elements of an important canvas. He died in Rome in 1902.

Anselino Guinea, born at Abando, Bilbao, in 1855, studied at Bilbao, and then at the San Fernando Academy; going, at the age of twenty-five, to Rome. The works of his which have attracted our attention are: *Recollections of Capri; The Dance "Tarantella"; Olympic Fires;* and *The Slave Merchant.*

Salvador Sanchez Barbudo, born at Perez de la Frontera in 1858, and living now in Rome, was at first a pupil of José Villegas, but the possession of great natural gifts rendered him impatient of pupilage. He quickly developed a facility and a brilliant dexterity in his Art which would have taken others years of study and practice to acquire. His leaning is towards scenes that represent gaily-attired assemblages in spacious saloons, with elegant and sumptuous surroundings. *The Play Scene in Hamlet* is one of these. Others are: *A Procession; A Duel;* and *A Piper* (in the collection of Señor Bauer, in Madrid); *The Convalescent;* and *The Festival of San Salvador* (a large work, once M. Eugene Gambart's); *A State Concert* (also of large size, now belonging to Mr. Harvey du Cros. Señor de la Mata possesses *A Marine View in Venice;* and in the carefully formed collection of Mr. Marcus van Raalte, in London, is an exquisitely finished small example, entitled *Taking the Veil.* None of the painter's larger works surpass this in beauty of technical finish, and the theme is an attractive one. Lying full-length on the floor, and robed in white, a young girl is pressing her lips, with reverence, to the large gold cross that lies on cushions before her. Behind her many of her personal friends are gathered; and opposite to these are the clergy, priests, and acolytes, in brilliant vestments, officiating at this solemn ceremonial. At its conclusion she will retire, to reappear in the apparel of a nun, and be immured

for evermore. The delicacy of the painting throughout, and especially of the young acolyte standing just beyond the cross—shimmering argent and rose pinks uniting in a lovely harmony of warm, tender tones—is of special note; and the picture is here reproduced as a characteristic example of the painter.

Arcadio Mas y Fondevila, born in Barcelona in 1850, has studied much in Rome, being associated there with Pradilla and Moreno Carbónero, Villegas, and Munoz Degrain. He has identified himself with ancient interiors of sacred edifices, with their time-worn stonework, very much of his practice being in this direction. In the solemnity of these shadowed places, or in the stateliness of colossal architecture, he groups devout worshippers, taking advantage there of the variety of gay colour they present to enliven the architectural gloom, and to foil the colours of the rich vestments of priest or acolyte at some blazing altar of myriad lights; or in some imposing procession, in which bishops, monks, and choristers are taking part. One of the best of these examples, *In a Cathedral* (54 by 40 in., in the possession of Mr. Charles van Raalte, London), was seen at the Guildhall in 1901; the clever focussing and the air of completion with which the many points in this colossal interior are brought together, striking the spectator at once. The light is concentrated on the left, where the high Church dignitaries are gathered, the four seated Cardinals, ermine-coped, in their stalls, forming a conspicuous feature. On the right the heavy shadows descend to the cathedral floor, the tender shades over the foreground of which are beautiful in their subdued modulation, and accentuated by the crimson-robed figure very adroitly introduced to aid the composition. Another notable work is *Worshippers in St. Peter's, at Rome* (belonging to Mr. R. F. Wahl, London). It is here reproduced, and gives a most excellent idea of the character of his highest work. Here candles blaze upon the altar, and incense rises from the silver censers,

while the assemblage of most carefully studied figures, grouped with great skill, gaze up in ecstasy or bow themselves before the brilliant shrine. Some holy day it is that calls for special alms and special observances, such as the strewing of flowers on the floor. Outdoor scenes have also engaged him, for what painter with whom architecture is a feature could resist such subjects as *The Bridge of Sighs* or *The Colleoni Monument?* A picture of the former was in the late J. J. Brown's collection; and of the latter in the late M. Murietta's. Yet one more, somewhat loosely painted, but charming in theme and colour, is a gondola bearing three Italian women, each with a guitar. It has paused beneath the arch of a bridge, on which are clustered a number of people, who are bending over to listen to them. Its title is *Singers in a Gondola*, and it is full of life and faithfulness to the reality of such a scene.

José Gallegos y Arnosa, born at Perez de la Fontera in 1859, studied at first in the San Fernando Academy, Madrid; and at twenty-three went to Rome, where he established himself, and still lives. The best side of his practice has demonstrated itself, like Mas y Fondevila's, in his preference for the interiors of sacred edifices, with ceremonies of various kinds, and in his illustrations of Spanish customs and manners; and has resulted in works, often of great complicity, involving a vast amount of patient industry to bring them to the point of finish in which this painter so much delights. Against the sombre stone architecture he places the gorgeous vestments of the papal ecclesiastics, or the brilliant metals of the holy vessels on the altar, and the gay clothing of a fashionable congregation. Before he identified himself with this class of work he occupied himself, when he was between twenty and thirty, with subject pictures, of which *Booty of War* (1883) may be taken as perhaps the best. It shows an Eastern chieftain surveying the harem and jewels he has captured by his sword. It is an original

and splendid work, and was followed by: *The Procession of the Redeemer* (1886, now in the Boston Gallery); *Matins* (belonging to the Grand Duchess Sergius of Russia); *The Confessional* (owned by the Dowager Empress of Russia); *The Library* (belonging to the King of Saxony), a highly interesting picture of four fathers of the Church poring over books, a multitude of which, large and small, are scattered over the two near tables; *Interior of Seville Cathedral* (in the Imperial Museum, St. Petersburg); *A Wedding in Morocco* (now in the Madrid Museum); *A Summer's Day* (in the National Gallery, Prague); and *The First Communion* (in the National Gallery, Berlin); this last is here reproduced.* It is a subject painted also by him in upright shape, and with an equal multiplicity of detail. Both depict the young girls in white with peculiar grace. *A Baptism in Seville* is in the possession of Mr. Charles van Raalte, London—a very attractive work, which leaves a vivid recollection of bright crimsons and shimmering silver, and is full of the most amazing detail. *Good Friday* is one of the painter's remarkable productions. It is owned by Mr. Arthur Tooth, London; and in it the reverend father is seated in his ample robes, regarding with satisfaction the devotions of the populace, who come to kiss the image of the crucified Christ that reclines on a richly embroidered coverlet. The colouring of bright costumes, and the shining of the metal lamps, censers, and candlesticks, constitute a lively gathering, despite the seriousness of the day on which the scene is taking place. *A Congress of Cardinals* is a most entertaining work in its depiction of the wise and adroit faces of those assembled in a small but richly furnished apartment, and to whom one in scarlet is reading as if with authority. Another work (once possessed by Mr. Tooth) is *The Upper Choir of St. Mark's, Venice*, of not so many brilliancies as the *Good Friday*, but full of patient drawing, and with a deeper

* By the kindness of the Berlin Photographic Company

and quieter sentiment throughout it than one is wont to look for in Gallegos. In the collection of Mr. Thomas Wood is an entirely typical work, *The Procession of the Rosary*, a daintily finished and beautiful example, in which, as in so many of his best productions, the gloom of the church and the brightness of the clothing of the processionists are in most happy contrast. Many scenes laid in Venice occur in his work, and of late years he has been occupied with sculpture, his distinct gifts in this direction finding expression (in 1890) in a Gothic baldachino, a canopy in marble and bronze; and in other important Renaissance work for churches. He has been the recipient of many medals and other distinctions.

Vicente Poveda is another of those painters to whom the style of Gallegos and Barbudo appeals. In the collection of Mr. Merton Russell Côtes, at Bournemouth, was a good example of his work, entirely representative in character, of *A Procession issuing from the Church of Frari, Venice, on the occasion of the Fête-Dieu* (painted 1902). It was sold at Christie's in 1905. Poveda was born at Petrel, in Alicante, and studied at the Madrid Schools. There is usually a measure of pathos in his work, and this is expressed with exceptional force in such pictures as *The Vale of Tears*, in which a peasant father and his daughter are leaving a churchyard, over which the shadows of the falling day are rapidly gathering.

Salvador Viniegra y Lasso, who, in his work, pursues a line similar to that of Gallegos and Mas y Fondevila, was born at Cadiz in 1862, and studied at the Academy there, then under José Perez and José Villegas, and finally at the Spanish Academy at Rome, to which he went as a pensioner. Religious processions and gatherings in which the clerical element is conspicuous—monks, priests, bishops, and choristers, with their varied and gorgeous vestments—represent the class of work with which he has identified himself, and which has been instrumental in gaining for him a

wide reputation. In 1885 he painted his first notable work, *The Burial of Isabella the Catholic* (acquired for the museum of his native city). Two years later he produced his *Benediction of the Fields* (now in the Madrid Museum, and here reproduced). The Emperor of Germany purchased *The Bull-fighters' Chapel* (1890); and the Munich Museum *Before the Bull-fight* (1894). Besides these are other works which have commanded considerable attention, such as: *The First Kiss* (1890); *A Marriage Contract* (1892); *The Adoration of the Cross* (1893); *The Serpent Tamer* (1895); *The Pilgrimage of Rocio* (1897); and *The Vintage in Jerez* (1901). In 1902 he was closely occupied with the decoration of the ceiling of the Palace of the Infanta Doña Isabel de Bourbon. In portraiture he has widely distinguished himself. Much of his work in this direction is excellent. The portrait of *A Caballero of the time of Philip IV*, very firm and vigorous in composition and in light and shade, may be taken as an instance. He has been the recipient of many medals and distinctions from his own country, amongst them the Commandership of the Order of Isabel the Catholic; while from foreign countries orders and medals have been received by him from Vienna, Munich, Bavaria, and Italy.

Then there is Eduardo Léon Garrido, who had the advantage of studying under Vicente Palmaroli, and was a pupil also of the Madrid Schools. He lives now in France. *A Lady seated, and holding a Journal* (once in Mrs. Cornelius Herz's collection), is exquisitely painted; as is *A Study of a Woman* (belonging to Señor Bauer); another, *Ready for the Ball* (belonging to Mr. H. L. Florence), while possessing a certain prettiness, is rather outside that finely finished class of genre which belongs to the Domingo and Palmaroli order, and essays a broader treatment. One of his most elaborate and important works, to which considerable finish is devoted, is *The Dressing-room for the Masque Ball*. It is very free

in a Garden; and *A Woman tastefully attired.* His decorative paintings for ceilings are extremely fine, and include: *Novus Ortus* (painted in 1881) and *The Hours* (in 1902); and the extensive and beautiful decorations of the Palace of the Infanta Doña Isabel; while in portraiture, in which his practice has been very large, his best examples are: *The Poet Campoamor* (1882); *The Infanta Eulalia de Bourbon* (1890); and the celebrated sculptor, *D. Augustin Querol* (painted in 1906).

José Parada y Santin, born at Madrid in 1857, studied under Francisco Domingo. While he has employed himself extensively with portraiture, the mark which he has made with historical painting is considerable. Two works of this class stand out before all others: *The Last Pledge* (painted in 1885, and acquired for the Madrid Museum); and *The Expulsion of the Moors* (painted 1904), a favourite subject with the Spaniard, and treated in this instance with power and originality; heavy, dark clouds hanging over the scene, significant of the trouble that weighs upon the hearts of the Moors at their separation from their beloved land. So fraught with activity is the scene, and so expressive of multitudes of people being hurried away, that in its conception it might appropriately recall the departure of the Israelites from Egypt. The painter's sense of the tragedy of the scene is fully imparted. One other work of historical import is *St. Marcellus before Diocletian*, painted by order of the Count of Forveanor for the Chapel of Forveanor, the figures being larger than life-size. Of his portraiture the best examples that can be cited are those of: *Teresa, daughter of the Countess of H.; The Marquesa de Z.;* and *Silvela M.;* while in the category of genre his best works are: *The Worst Friends* and *The Best Friends* (painted 1885, now in the Vienna Museum); and *Music* (the property of H.M. the Queen Maria Cristina). He has secured many medals from foreign countries.

Pro Patria Semper (1904), in which the fallen figure on the steps has been disposed and drawn with fine effect. Indeed, few of the painter's works possess so full a measure of spirited activity, or have seized so dexterously the sudden instant of the deed's perpetration; a very spirited example. In 1886 he undertook, and executed, with much addition to his reputation, a series of mural paintings for the Chapel of the Dolores, at Montilla, in the Province of Cordova, the subject being *The Song of the Virgin*, with the representation of the four Evangelists in the four angles; and in 1904 another mural work of this character was undertaken by him for the Palace of the Infanta Isabel: *The Proclamation of the Catholic Kings*, in four large panels. This was, indeed, a work of breadth and magnificence, with a skilful arrangement of light in the chief picture on either side of the long panel, and the centre in shadow, picturing the momentous scene completely; and must have involved, as in Pradilla's efforts, great research among historical records. Four years previous to this (in 1900) he had been selected by competition for the Professorship of the Spanish School of Painting in Madrid. He is the master of a class of genre quite distinctive, gentle in expression, not often brilliant, but always with a certain sustained dignity and sound technique. He entered the arena of Art with great promise, and this promise has, in a large measure, been fulfilled. His work is invariably good, illustrative of specific themes in quite an independent manner. In 1906 an exhibition of his works was held at Messrs. Mendoza's Gallery in Bond Street, and proved of great interest to the public. Many honours have been conferred upon him, his own country bestowing the Chevaliership of the Order of Charles III and the Commandership of Alfonso XII.

José Benlluire y Gil, born at Pueblo Neuvo del Mar, Valencia, in 1855, and living now in Rome, as Director of the Spanish Academy, studied at first in Valencia, and then under Francisco Domingo.

The recognition of his talents by the chief European cities has been extensive, while his own country has bestowed on him the Grand Cross of Isabel the Catholic, and the Municipality of his birthplace has named after him one of its principal streets. His genre is of a very popular and entertaining kind, and much sought after. The works which have attracted the most notice are: *The Rest on the March* (1876, now in the Madrid Museum); *The Carnival at Rome* (1881, in a private collection in Madrid); *The Family of Charles IV* (1884, in the Pinakothek, Magdeburg); *Entry of the Bull-fighter* (1885, in the Prague Museum); *St. Francis recumbent* (1887); *The Month of Mary in Valencia* (1887, in the Munich Museum); *The Witch's Conference* (1891, in the Museum at Basle); *A Church Procession* (1892, Bonn Museum); *The Pardon of St. Francis* (1897, now in the Berlin Museum); *Music*; *Soldiers*; and *Acolytes* (in the collection of Señor Bauer); *The Cardinal in his Study* (Mrs. Stephenson Clarke); *In a Cathedral* (Mrs. F. A. Beer); *Taking the Veil* (once in the C. H. T. Hawkins collection); and *A Vision of the Coliseum* (1887, now in the Provincial Museum, Valencia). This is a work of great distinction: an imaginative spectacle of dramatic force, the solemn and poetic aspect of which gives it a high place in the country's Art. Not often does the Spanish painter indulge his fancy to this impressive extent. St. Almaquio, who was slain in the arena by gladiators, is shown floating in the air, and holding aloft a crucifix, from which light is streaming; on either side are large companies of martyrs, who chant hymns of praise; and below, the earth, opening, yields up the dead for the celebration of the midnight service. In the mysterious lighting of the picture the full moon is seen shining through the apertures of the ruins, and shedding a pale light upon a phantom congregation and upon the terrible floor of the arena.

Carlos Vasquez y Ubeda, born at Ciudad Real, and living now at Barcelona, began by studying at the San Fernando Academy, Madrid, and then under Léon Bonnat, in Paris. He devotes himself to genre and portrait painting, and occasionally strays into landscape, such as in *The Court of the Myrtles in the Alhambra*, a work rather sketchily depicted, and somewhat lacking in those substantial qualities which must have characterized the landscape which secured for him (in 1894) a nomination for the pension at Rome. He is best known by the following works: *Remembrances of Love* (1892); *Grace before Dinner* (1894, now in the Barcelona Museum); *The Month of Mary* (Medal, Paris, 1900); *Portrait of the Princess Maria Bertha of Rohan* (1898); *Don Quixote's Adventure with the Windmills* (1900, now in the Town Hall of Ciudad Real); *Belgian Customs* (1900, belonging to Queen Maria Cristina); *Velazquez painting the Forge of Vulcan* (1904); *A Marriage in Ariso* (1904); *A Wedding in Huesca* (1904). Many medals have been awarded him in Madrid, Barcelona, Paris, and other cities; and in 1904 the Commandership of the Order of Alfonso XII was conferred upon him.

Emilio Sala y Frances, born at Alcoy, Alicante, in 1850, and living now in Madrid, became early a pupil of the Academy at Valencia. While frequently employing himself with portraiture, it is by a certain quality of poetic genre that he is best known, and for this many distinctions have been awarded him. He gained the pension for Rome, and subsequently the Cross of St. Michael in Munich, and notable recognition from Paris and Berlin; while from his own country he has received two Gold Medals and the Grand Cross of Isabel the Catholic. His best works include: *The Imprisonment of the Prince of Viana* (1871); *The Vale of Tears* (1880); *The Fauns* (1884); *Paradise Lost* (1901); *The Expulsion of the Jews* (1888); *A Duel* (1892); *Playing the Truant* (1885); and the three owned by Señor Bauer: *Young Girls Playing; Girls*

in a Garden; and *A Woman tastefully attired.* His decorative paintings for ceilings are extremely fine, and include: *Novus Ortus* (painted in 1881) and *The Hours* (in 1902); and the extensive and beautiful decorations of the Palace of the Infanta Doña Isabel; while in portraiture, in which his practice has been very large, his best examples are: *The Poet Campoamor* (1882); *The Infanta Eulalia de Bourbon* (1890); and the celebrated sculptor, *D. Augustin Querol* (painted in 1906).

José Parada y Santin, born at Madrid in 1857, studied under Francisco Domingo. While he has employed himself extensively with portraiture, the mark which he has made with historical painting is considerable. Two works of this class stand out before all others: *The Last Pledge* (painted in 1885, and acquired for the Madrid Museum); and *The Expulsion of the Moors* (painted 1904), a favourite subject with the Spaniard, and treated in this instance with power and originality; heavy, dark clouds hanging over the scene, significant of the trouble that weighs upon the hearts of the Moors at their separation from their beloved land. So fraught with activity is the scene, and so expressive of multitudes of people being hurried away, that in its conception it might appropriately recall the departure of the Israelites from Egypt. The painter's sense of the tragedy of the scene is fully imparted. One other work of historical import is *St. Marcellus before Diocletian*, painted by order of the Count of Forveanor for the Chapel of Forveanor, the figures being larger than life-size. Of his portraiture the best examples that can be cited are those of: *Teresa, daughter of the Countess of H.; The Marquesa de Z.;* and *Silvela M.;* while in the category of genre his best works are: *The Worst Friends* and *The Best Friends* (painted 1885, now in the Vienna Museum); and *Music* (the property of H.M. the Queen Maria Cristina). He has secured many medals from foreign countries.

Parada is a frequent lecturer, and also an extensive writer, contributing to all the principal periodicals on Art subjects, and is the author of several important works upon the Fine Arts, the most noticeable of which is, perhaps, the "Essay on Artistic Anthropology," which deals with the subject of the union of the Arts and Sciences, and which brought to him from Paris the Gold Medal of Honour in 1902. His activity in all directions where the Art of his country can be advanced, whether in painting, sculpture, or engraving, is widely known.

Fernando Alvarez de Sotomayor, born at Madrid in 1875, the son of a Spanish naval officer, is also making, by most earnest work and a singular appreciation of the glamour that hangs over the past history of certain places, a distinct reputation. His studentship was passed at the Madrid School of Fine Arts and at the Spanish Academy in Rome, for which he had gained a Resident Scholarship, and from which city he made frequent excursions to France and Belgium for purposes of work and study. He was also at one time a pupil of Manuel Dominguez y Sanchez. In 1901 he exhibited *The Baths of Pompeii;* in 1902, *A Street in Bruges* and *Twilight* (Bruges), a most impressive picture of that medieval city, so fraught with historic and artistic interest, and in which the sentiment, in this instance, is deepened by the manner in which he has treated the subject; in 1903 he turned to the classical, in *Orpheus pursued by the Bacchantes*, which deservedly gained him a medal at the Madrid Exhibition, and another the following year from Liège; in 1904 appeared *In an old Church* and *The Monastery of Paular* (acquired for the Marangoni Gallery at Udine); in 1906 the vigorous work, so graceful in line and in poetic feeling, *The Rape of Europa*, together with *A Village Procession in Galicia; The Grandparents* (which won him the Gold Medal at Madrid); and *A Mountaineer of the Sierras;* one of his

latest works being the ever attractive *Court of the Cypresses at the Alhambra*.

Juan Brull Viñolas, born at Barcelona in 1864, studied at the Barcelona School of Fine Arts, and then at the Free Schools in Paris. He is one of the few artists of Spain to whom poetic expression is a natural gift, and he is, moreover, a man of that personal independence of character to whom contentment in life is dependent upon the realization of his ideas, and not upon the realization of their marketable worth. As he once said to the present writer: "I have not made money, but I have been able to live. Our country is poor, and artists need rich and intelligent countries." The subjects by which he has chiefly gained prominence, and secured for himself a distinct popularity, are the heads of young girls, in which often some well-known character in poetry or the drama is personified, as in the *Ophelia;* but subjects other than this have engaged him, not only of an abstract and poetic kind, such as the *Calypso* and *Nymphs of the West*, but of an historical character, which, though not taking first rank as records of history, are honest in effort and sound in technique.

The Barcelona Municipal Museum possesses his *Rosalia* (1894) and the *Calypso* (1896, a beautiful study of the nude); the Lyceum Club, in Barcelona, his exquisite *Sleep* (1898); and other notable works are: *Columbus in Salamanca* (Medal, Barcelona Universal Exhibition, 1888); *A Funeral* (1889); *Grandfather's Story* (Medal, Madrid, 1893); *Christmas* (Medal, Madrid, 1897); *Nymphs of the West* (1899, Madrid Museum); *An Idyll* (Medal, Paris Universal Exhibition, 1900); *The Tonsure of King Wamba* (1894), a departure from his usual style, and much discussed at the time of its appearance, being both praised and censured by the critics. It was acquired and reproduced by the co-proprietor of "La Illustracion." It is quite a remarkable work in composition and suggestive action, as well as in

historical record, when taken as the work of the painter of those gentle and beautiful abstractions and personifications, always in the female form, which now chiefly characterize his work. The example reproduced, *Ophelia* (26 by 17 in., Señor D. Pablo Bosch, of Madrid), is one of the most lovely of these, for its sensitive portrayal of this dramatic character; a beautiful facility is in the touch, and a marvellous tenderness in its interpretation of feminine charm. Nor can we refrain from reproducing that sensitive rendering of the Holy Women (shown in 1904), and entitled *Ensueño*, in which three slight, simply-robed figures are wending their way towards the sepulchre, before which a shining angel is standing; the hills beyond assuming a tender serenity in keeping with the gentle characters that occupy the landscape. Over the whole work is a subtle charm, a delicate, poetic touch, that can be claimed peculiarly as this artist's.

Laureano Barrau, born at Caldatas, Province of Barcelona, in 1864, and living now in Madrid, studied at the Barcelona School, and then with J. L. Gérôme, in Paris. Then he won the pension for Rome, awarded him by the Municipality of his native city. He is a painter of most interesting genre, interspersed with works of an abstract character, such as *Discord* (1898); *Reverie;* and *Sadness* (the last two in the possession of Señor Bosch). *Reverie* conveys quite adequately the feeling of restful charm, which it is in this painter's power peculiarly to command. No great display is attempted, but the quieter emotions of Art live and move in his work at the present time. Amongst his best examples are: *The Returned Exiles* (1899); *Fishermen;* and *The Lace Workers;* these recall at times, in their strong but rough expression of humanity, the realism of Constantin Munier, in Belgium. Others of pronounced merit are: *The Surrender of Gerona* (1887); *The Flight into Egypt* (1889); *An Andalusian Singer* (which is here reproduced); and *The Weeders* (1892, now in the Madrid Museum), and which

obtained for him, without competition, when it was shown in Paris, the Associateship of the Salon. Naturally, with his gift for depicting human expression, he has not neglected portraiture, and the portrait of *Madame Barrau* (painted in 1902) was a work of pronounced excellence. His etchings are also excellent, and very attractive in their command of light and shade. He has been the recipient of several awards, both from Barcelona and Madrid.

Ramon Pulido y Fernández is another painter with a distinct inclination to poetic expression. His work (in the 1904 Exhibition in Madrid) of the scarcely visible angel in her guardianship of the weary three who rest against her knees was exceedingly delicate in sentiment; and his work of 1906, *The Immaculate*, was beautiful in the disposition of the angelic forms clustering round the Virgin, whose hands are raised to her face with a most telling grace, and the foreground occupied by two kneeling angels, who are engaged in planting large, full-blown lilies in the ground before her. The picture appears one of adoration as well as of Art, the religious sentiment with which it is imbued being stimulated by a sincere devotion, which communicates itself with intensity to the beholder. Pulido was born at Madrid, and became a pupil of Alejandro Ferrant, and of the Madrid Schools. Early in his career he obtained honourable mention of his works, and later has been awarded several medals.

The career in Art and the wide usefulness of Alejandro de Riguer y Inglada is well known. He was born at Barcelona in 1856, and is more or less of a mystic, a rare product in Spain, or, indeed, in any country. He has practically taught himself; the slight instruction he had at the school at Beziers, in France, where he first learnt from Brother Samuel the use of colours, and his subsequent brief studies at the Barcelona Schools, scarcely counting, of so slight a nature were they. Without being aware of the existence of Rossetti in England, he, of his own initiative, developed

a similar leaning to his, and it was not until he was thirty-eight that a visit to London brought him in contact with that painter's works and those of Burne-Jones, and the impression they made on him was great. Decorative his work certainly is, with an interesting resemblance sometimes to Japanese Art, of which he has made a close study. It is fraught with original feeling, whether it be in tapestry designs, wall or ceiling decoration, paintings, street posters, or book illustration. At times, in his thoughtful, quaint expressions, he comes very near to that prince of mystics, Fernand Khnopff; especially is this instanced in the head entitled *Chrysanthemums*, cut off at the top, as is Khnopff's frequent practice, with waved hair, and expressive mien, much resembling the Belgian's beautiful work, and yet with a distinct difference. Like Señors Beruete, Parada y Santin, and others, he holds a place in literature as the author of several works, which, in his particular case, have been illustrated by himself.

Luis Falero, born at Toledo in 1851, and who died in 1897, was originally in the Spanish Navy, but he forsook that vocation for painting, studying first in Paris, and ultimately in London, where he took up his residence. His love of astronomy, in which he was well versed, led him to import into his allegorical work much which had relation to the heavens. It was not the highest form of Art by any means, but there was considerable beauty and an ethereal suggestion in it which appealed to many, and procured him a wide reputation. The most popular of these was *The Marriage of a Comet;* another was *Twin Stars* (now in the Metropolitan Museum, New York). Other works, more or less fanciful, such as *The Mermaid* (seen at the Guildhall in 1901, and belonging to Mr. Alderman Colley), offered facilities for the expression of his invariable theme, that of the nude female form, which is brought with great charm and accuracy of drawing into all his star pictures, as, of course, the main motive. Coloured reproductions of his works have greatly

extended the public's knowledge of him, and increased his reputation in his own peculiar and individual line. Two subject pictures of a different kind attracted considerable notice: *The Dream of Faust* and *Unto a Better Land*. Most of his works are in New York. In the course of his career he illustrated the astronomical works of Flammarion.

Antonio Ortiz Echagüe, born at Guadalajara, was a pupil of José Villegas, and in Paris of Léon Bonnat. His Art has taken at times an exceedingly interesting line, which leads us to mention him here, and is best instanced in a very beautiful rendering of *The Legend of Lady Godiva* (painted in 1904). A horse, richly caparisoned, occupies the centre of the picture, its bridle held by an attendant lady, opposite to whom is the beautiful form of Godiva, the last vestige of her sumptuous clothing just removed, and the glowing figure about to mount. Seldom has this old-world story been given so gracefully to the world, the colours of the drapery shimmering on to the fair skin, and sheltered even from the eye of the attendant by the milk-white palfrey—

Then she rode forth clothed on with chastity.

Joaquin Sorolla y Bastida was born in Valencia in 1863. Although the term of his practice is brief as yet, the distinct talent he has shown, and the original outlook with which he has dealt with the subjects which have appealed to him, have drawn a wide attention to his productions. One of a small band of vigorous painters, bent on asserting their independence in artistic expression, he has gone far in demonstrating the existence in Spain of a new and strong vitality in Art, and in claiming no small following of earnest workers. His early career was not without vicissitudes. Bereft of both parents when only two years of age, it fell to his mother's sister, Doña Isabel Bastida, and Don Jose Piquales, her

husband, to generously take charge of him and his sister. He was quite a child when, at the Normal School at Valencia, he gave indication of his artistic faculty by evincing indifference to every kind of ordinary study, and of indulging in the habit of drawing incessantly on every piece of paper he could get. It was consequently thought fit to take him from school and apprentice him to his uncle, a locksmith, who, discerning the boy's talent, put him in his unoccupied hours to attend the evening classes at the Artizans' School, where, during the first year, he obtained all the prizes available. At fifteen the locksmith's workshop was abandoned for the San Carlos School of Fine Arts, and here he worked diligently, gaining, in the first course, the prizes for colour drawing from nature and perspective. Fortune at this time greatly favoured him by the friendship and practical help extended to him by Don Antonio Garcia, who furnished him with an annual sum until the time arrived when he was able to support himself; and when, a few years later, his independence as an artist was assured, he sought and obtained in marriage the hand of the daughter of his kind benefactor. At nineteen he did what Fortuny had done, he devoted himself to the study of the works of Velazquez and Rubens in the Prado Museum, and two years later his public appearance in the world of Art occurred in the Exhibition in Madrid of his picture, *The Second of May*, a work which manifested exceptional qualities and high promise. It displayed a clear departure from what had hitherto been attempted in Spain, the painting of life-size figures in the open air, direct from nature, to carry out which the enclosure of the bull-ring at Valencia was allowed him as a studio. This original example was purchased by the State, and now hangs in the Balaguer Museum Villanueva y Gettrú. Before this eventful year was over he had secured by competition the coveted pension for Rome, for his picture, *Palleter giving the Cry of Independence*,

a work similar in character to *The Second of May.* To Rome he then went, being just twenty-two, and he quickly established there a friendship with Pradilla, Villegas, Sala, and others, very much to his profit and further development. Later, in Paris, he first saw the work of Bastien Lepage, one of the pioneers of modern naturalistic painting, and was greatly affected by them. After six months' incessant work in the French capital, taking sketching notes in the cafés and public thoroughfares, and everywhere else that he could, he returned to Rome. Here he undertook the large work of *The Burial of Christ.* It was in great contrast to the first picture he had placed before the public, and when shown in Madrid in 1887, no little astonishment was expressed, inasmuch as its sentiment was at variance with the character and aptitude of a naturalistic painter, and its tendencies were opposed to those hitherto observed in him. He settled in Assisi when he returned to Italy, and here he painted *Father Jofre protecting a Madman* (now in the Provincial Hospital in Valencia). From 1889 to 1892 he was in Spain, painting various works illustrative of Valencian customs, and a large number of water-colours, drawing also for the illustrated papers. Then came a small work, one of the few in which a finished execution is shown, *A Procession in Burgos in the Sixteenth Century.*

Sorolla's mission in Art is that of a sincere interpretation of the natural, an unswerving devotion to truth, in recording what he sees with an unpoetic, unidyllic eye, save when nature clothes herself with the poetic, in the brilliant lights of the Spanish sun, or the tender effects, in which moves the humanity he depicts with so life-like a touch.

Much public recognition from foreign countries, in the way of medals, has been bestowed upon him, Berlin, Vienna, and Munich, Paris, and Chicago awarding him their chief honours; while from his own country the Grand Crosses of Isabel the Catholic and

of Alfonso XII have been conferred upon him, in addition to numberless medals.

Among his more prominent works are: *The Bath*, a nude female figure, life-size, against a background of white marble; *The Return from Fishing* (now in the Luxembourg); *The Wounded Fisherman* (in the Madrid Museum); *Valencian Fishermen* (in the Museum at Berlin); *A Happy Day* (in the Adine Museum); *The Acolyte* (belonging to Señor Bauer); *Sewing the Sail; Small Bargaining; Hooking the Boat; Dinner in the Boat; The Family; A Sad Heritage* (in a collection in New York); *Mending the Net*, *A Moorish Fantasia*, and *The Virgin attended by a Woman* (in the collection of Señor de la Mata); and *The Beach at Valencia*, in which a notable freedom from all conventionality of design displays itself, the heavy cattle, vigorously introduced, being a fine feature of the work; and the animation conveyed by the large, wind-ballooned sails of the craft near at hand very effective; *Another Margaret* is in the St. Louis Museum. This last named picture exhibits the Margaret of Goethe very realistically as a young woman of the present day, one of the masses, guilty of infanticide. She is in a railway carriage, handcuffed, and guarded by two officers. The picture touched a chord in the life of the people, and as such was regarded as an impressive work. It gained a First Class Medal at the International Exhibition in Madrid, 1892, and was bought for the St. Louis Museum at the Chicago Exhibition in the following year. Taken in contrast to *The Coast of Alicante*, exhibited at Guildhall, 1901, which gave the very breath of the sea, the limpid blue of the water against the cool lights of the sky suggesting air and space, the wide range of the painter's capacity may be ably judged. One of his most distinctive works, *The Boulevard* (painted 1890, in the possession of Señor de la Mata), is here reproduced. In this example his chief characteristics are congregated together with

striking force. The dexterous arrangement of the strong lights and shadows into one harmonious whole, combined with the moving life and activity of the scene, and the careful study of the varied characters introduced, sitting at ease, chatting, or moving about in the most natural way, exhibited a great advance and development in one who had already done much and gone far in some of the higher excellencies in Art; and upon its style may be said to be based all the subsequent work which gave him that position in the first rank which he now enjoys. His work in portrait painting is referred to on page 67; but mention should not be omitted of the recent *Portrait of Madame Sorolla*, a slight, effective figure in black, lightly poised, with a single rose at the waist; or of the *Portrait of Maria Guerrero*, the actress. A very strongly painted and life-like presentment is that of *Benito Perez Galdos*, novelist and statesman; while a dazzling picture is that of *The Queen Mother*, in standing position, with her son on the throne.

In Ignacio Zuloaga, born in 1870 at Eiber, in the Pyrenees, we meet one of those impatient, independent spirits, who, like Sorolla, are conscious of the power that is in them, and, regardless of criticism, and almost equally careless of reward or recognition (and much has already been awarded him), work out their Art life from their own chosen standpoint, untaught in any school, or by any master, taking nature and the actual scenes around them as their only guides in their development. A "latter-day Goya" he has been termed, and truly a singular relationship may be detected between his rendering of persons and episodes to that of this clever and impulsive personality. To picture his country, where characteristics exist which have not been affected by the ways of modern times, is the aim which affords him the greatest delight; and the record he will leave when his work in this direction is completed (and up to now he has never seriously worked out of Spain) will

preserve a record of some of the most striking and interesting features of nationality peculiar only to Spain.

Early in life he betook himself to Madrid, with a view of devoting himself to the science of mathematics, but on seeing the masterpieces in the Prado Museum his artistic faculties, so developed in his father and grandfather, were aroused, and instinctively he turned to Art. At eighteen he went to Rome, but made little way in Art there, and so came to Paris, and then, after a brief stay in London, he settled for a time in Seville, and subsequently in his native town. Some critics have said that Zuloaga is reviving the past. History rarely repeats itself in Art. One Velazquez indeed, or one Goya, is sufficient for all time, and however powerful the personification of a second Velazquez might be, it would never be conceded, painted he never so well, that he equalled, or even approached, the first. Originality, in its entirety, is what every nation looks for and cherishes, and no one can foresee in what shape it will come. If Zuloaga's work bears some resemblance to that of a great forerunner (as the work of Eugenio Lucas* did a quarter of a century ago, a good and professed imitator of Goya), there is so much more vitality in it, so great a sense of humanity and the sparkle of life, and so marked an absence of those gross characteristics and distorted uglinesses, both in form and colours, which so often impaired the excellencies of the great man of a century ago, that rather than regard Zuloaga as a reviver of a past epoch, it were fairer to adjudge him "newly born," and intent on realizing his own individual capabilities, which, by accident only, bear somewhat a resemblance, but scarcely more, to one who has gone before. What, for example, in the whole range of Goya's work, can claim such vivacity and bewitching faithfulness to

* A study of heads, and two portraits, one of a gentleman and one of an officer, are in the possession of Señor de la Mata.

Spanish life, as the *Preparations for the Bull-fight*, which is here reproduced?* There is not an accent in the picture misplaced; and dominating all is the quick gleam of the glancing eyes of the younger woman, in which the joyful anticipation of certain conquest is clearly indicated. One does not notice the humbly furnished room, or the scanty equipments for ease and comfort which surround her, only the slight, sensitive, high-strung figure is there, vibrating with life, and impatient to be gone, as her comrade fastens against her mantilla the last touch of a vivid red rose. Among all Zuloaga's true pictures of Spanish life of the present day, no truer will be found than this.

The following are others that rank among his chief productions, all of which are significant of his declared aim: *The Eve of the Bull-fight* (in the Brussels Museum); *The Promenade after the Bull-fight; Parisiennes; A Gipsy* and *An Andalusian Gipsy* (in the Berlin Museum); *The Poet Don Miguel de Segovia;* and *A Bull-fight in my Village*, an animated picture, teeming with Spanish life, with its many brilliant colours (in the Vienna Museum); *My Uncle Daniel and his two Daughters* and *Dwarf Doña Mercedes* (in the Luxembourg); *The Actress Consuelo* and *The Street of Love* (now at Bremen), Spanish to the core; *A Love Tale* (in the Dresden Gallery); *The Bull-fighter* (in the Museum at Buda-Pesth); *A Street of the Passions* (in the Museum at Frankfort-on-the-Maine); *A Smart Retort*, or, *Un mot piquant*, a charming portrayal; *Lola the Gipsy* (belonging to M. Marcel); *The Balcony*, recalling Etty's version in the National Gallery, but possessing an intenser vitality; *A Gipsy with an Andalusian Lady* and *Aunt Louisa* (in the Museum at Venice). Three others must be specifically noted: *The Two Friends*, showing two Spanish girls in white, one with a white cap and long, old-fashioned strings; and the other with a black mantilla,

* By the kindness of Messrs. Mann, Brown & Co.

very effectively and strikingly arranged, a picture with the touch almost of Whistler, graceful and easy, and, above all, human and life-like. *My Cousins* (shown at the Salon of 1905) was remarkable for the personality of the leading figure of the three girls; it was vital and true, with the very fullness of feminine warmth in the olive-toned face and in the bright glance backward, with a most natural naïveté and charm in the turn of the strong and graceful figure; and *Spanish Dancers* (also here reproduced), a stage rehearsal presumably, is full of movement and life; the impulse and grace of the dancer, with her castanets, evoking the animated applause of her gaily clothed admirer, whose shawl and quaintly patterned dress would be seen nowhere but in Spain. Rough, coarse, and wanting in grace, are some of his pictures, but those we have noted are of so distinct a beauty that they claim our perpetual remembrance as true pictures of the beautiful in Spanish life.

Gonzalo Bilbao y Martinez, pursuing with the fullest sympathy a like path to Zuloaga's, was born at Seville ten years earlier, viz., in 1860, and still resides there. He studied first at the Seville Academy, and then at St. Luke's, in Rome, entering later the studios of Pedro de Vega and José Villegas. Would that he would pause in the hurried eagerness with which he seeks to express the rush of thought and idea that calls for too much from the dexterous hand. It is a matter for regret that a man so gifted with artistic insight should always be lashing with the whip instead of sometimes restraining with the reins. His eagerness runs away with him, as if, in relinquishing each unfinished work, the words could be heard, ever in high hope and feverish intent, "the next will be my best." So much fine drawing, so much good colour, so clear an appreciation of the values of light and shade, and at times so tender an expression of sentiment, it is a pity that all these fine qualities cannot be firmly gripped and made to serve

their obvious purposes in a finished work of Art. Out of impetuosity repose may come, and with repose a settled power, which shall let go from his hands nothing incomplete. Then will Bilbao truly take a great place in Art, a place that will endure. For the present he would have us content in his impulsive canvases, with the proof, as it undoubtedly is, of a great capacity moving in the Art of Spain.

Early in his career he visited Morocco, and some works, excellent in composition, were the result; one which we distinctly remember, *An Arab on Horseback*, gives all the grace of both horse and rider, as, the animal stepping with stateliness adown a street, the swarthy Arab lifts his eyes to an open casement, from which the bright eyes of a woman are glancing down upon him. His touch and style in this work are vastly different from that to which he ultimately came, and still retains. It was as if he were feeling his way, until, with a power he grew able to command, he used a full, free brush, and could accomplish with ease such works as *Gathering Oranges in Andalusia*, which exhibits all his breadth of handling and capacity for pictorial balance. *Daphne and Chloe*, a tender pastoral, with honestly studied woodland, was shown in 1887; and in 1889 another of his Morocco pieces, *Female Slaves merry-making on a Moorish Terrace;* and then followed *Harvesters at Work*, finely balanced and of striking realism, which made a memorable mark in the Paris Salon of 1894, the burning sun beating down upon the workers, and rendered by the painter with great force and faithfulness to nature; *The Harvest in Andalusia* (1895); *Misery* (1896); *A Sad Ante-chamber* (1897); *The Little Mother* (1899); then (in 1900) *The Choir Boys in Seville Cathedral*, one of the very few pictures of the painter exhibited at our Royal Academy. We believe we are rightly informed that the Earl of Rosebery, who, on one occasion, was a witness of this remarkable scene in the cathedral, commissioned Bilbao to make a painting of it, and the

work, which now hangs in Lord Rosebery's house in Berkeley Square, is here reproduced. In the gloom of the vast cathedral the spectacle must, indeed, have been a strange one, surpassing in its fanciful pomp anything of the kind encountered in that sanctuary of splendid ceremonials, St. Peter's, at Rome. At the Festival of Corpus Christi, observed in the Romish Church on the Thursday after Trinity Sunday, in honour of the Holy Eucharist and of the Octave of the Immaculate Conception, it is the custom for the choristers to dance, with castanets, before the High Altar, wearing large hats with plumes, and a dress of the time of Philip III, the colours being red and white for Corpus Christi, and blue and white for the Virgin. In the maze of movement one must imagine the music of the two magnificent organs as it peals forth from the huge pipes, pipes which have been likened to the columns of Fingal's Cave. The painter has cleverly caught the rhythm of the dance and conveyed the symbolical colours with a broad but phantom-like touch in the mysterious lights. *On the Triana Bridge* and *The Cowshed* were shown in 1901; and then followed: *The Favorite* and *The Slave* (1904); *The Fishing-boat* (belonging to the Marquesa de Villamejor, Madrid); *An Idyll; A Study of Sun Effect* (in the collection of Señor de la Mata); and only last year came the *Summer Night in Seville*, a clever disposition of figures, some in light, some in shadow, the whole place flecked with the cold moon-beams. The work is done quickly, with Bilbao's usual impetuosity.

He has been awarded many medals, both at home and abroad, receiving the only medal awarded at the Chicago Exhibition, and the Gold Medal at Berlin in 1897. He is a Member of the Seville Academy, and Corresponding Member of the Academy of San Fernando, and the recipient of several distinguished orders in his own country, among them the Commandership of Alfonso XII and the Grand Cross of Isabel the Catholic.

Santiago Rusinol, born in Barcelona in 1861, has developed a style very similar to that of Ramon Casas. His earlier productions were typical scenes of the working life in Barcelona, and from that he grew towards a character of work more imaginative and suggestive. For his poetical temperament the Art of the Impressionist is peculiarly fitted, and nowhere does it fall more happily to his hand than in the well-known series of old Spanish gardens, which abound in and about all the great and time-honoured cities in Spain. He painted them in different sizes, some being very large. In works such as these the hand of the poet is able to touch with a mystic spell those scenes of lost grandeur. In place of the once tranquil lawn and weedless path, prim terrace and bounteous flowers, the passing away of all these is given, with the settled gloom which creeps over the beautiful and the stately, if prosperity be withheld from it, whatever may be the time of day at which it is seen. But such scenes afford infinite material alike to the artist and the poet. The decay of the beautiful commands as great a pathos as beauty in perfection does delight; but it strikes a tenderer chord, it sinks to a greater depth in our natures; and he who can reach us in this way, as Rusinol unquestionably does, is entitled to a conspicuous place in his country's Art. One of his latest works (in the Madrid Exhibition, 1904), *The Garden of Palms*, is an excellent example of these garden scenes. His peculiar capacity was also strikingly seen in the Madrid Exhibition in 1906, when his *Calvary* was exhibited, in which a cold, white marble structure stood in vivid contrast to the black of the cypress trees, and lent a tragic, yet stately, aspect to the sacred spot.

The work we reproduce, *The Well at Montjuich*, is possessed of many fine attributes. A distinct impression is at once given of the spot, and the able disposition of the lights, as they catch cottage wall and stonework, and the rich working-up to those lights of

the deep shadows and the tenderer half-shadows, transforms a scene of commonplace significance into a picture of attraction by its sheer intensity, the modulation of the shadows on the ascending foreground skilfully contributing not a little to this. He has also attained a considerable position in literature, being widely known by his comedies, dramas, and short stories.

Then Roman Ribera, so excellent in his grouping and in his three-quarter figures, takes rank, in a sense, among the Impressionists. He has acquired a considerable reputation in Spain, Señor de la Mata possessing one of his best, *After the Ball;* and in the United States are many fine examples of his work; two of the most prominent, once in the great Stewart Collection, *Café Chantant* and *Café Ambulant*, are now owned by that great amasser of coveted treasures, Senator W. A. Clark. They are strikingly faithful as pictures of everyday life among the middle-class, the result of most persistent study.

Herman Anglada Camarasa, too, accepting the teaching of Sorolla and Zuloaga, is rapidly establishing a reputation. He exhibits the fruits of a distinct personality, which, though not wholly satisfying and desirable, is possessed of attributes of an alluring kind. Remarkable was a production exhibited in 1905, a novel disposition of the slight figures of four ladies, two in light and two in dark clothing; while *Pomegranates* (exhibited this year in London under the auspices of the International Art Society) was rich in its harmonious display of fluent colour; in form not easy to unravel, save at a distance, as if the opulent hues and vivid stains were sufficient of themselves, and it mattered not whether they took shape or not. His intangible visions are dreams of colour only; and such works as *Opals* and *A Young Girl of Alcira*, like the *Pomegranates* above referred to, are opalescent harmonies that delight the eye. He stands by himself, and it is perhaps open to doubt if the tendency which his Art is taking is conducive to a healthy development in the upholding

of his country's Art. For splendour of colour decoration, unhindered by form, his peculiar sense is unsurpassed.

A young painter who has come prominently into notice lately is Eduardo Chicharro y Agüera. Born at Madrid in 1873, he studied first in the School of Fine Arts there, and then entered the studio of D. Manuel Dominguez, subsequently putting himself under the tuition of Sorolla. The best examples of his genre are: *The Offering* (1898); *The Grape Sellers* (1898); *The Anarchist's Family* (1899); *The Tavern* (1900); *Pygmalion* (1901); *Rinaldo and Armida* (a triptych, 1904); *Greek Peasants adoring the Gospels* (1905); *An Early Walk in Madrid* (1906); *Cudillero*, a small port on the Cantabrigian coast (1906). He is also a painter of very effective portraits, and of landscape, one of the best of these being *The Banks of the Deva* (painted in 1898). A painter's work is often the reflection, at any rate at first, of that of his master; and at present, in freedom of touch and demonstration of the relative values of light and shade, given at times with more than sufficient force, the leadership of Sorolla is detected. He has obtained Honourable Mention at the Madrid Exhibitions, and in 1899 and 1904 was awarded medals. Munich and Liège have also conferred distinction upon him, the former city awarding him the Gold Medal in 1905.

Manuel Benedito Vives is another of the younger painters of Spain who are drawing attention by their distinctive ability. He was born in 1875, and became a pupil of the San Carlos Academy at Valencia, and then of Sorolla. He gained by competition a Scholarship at the Spanish Academy at Rome, and the studies which followed, during his prolonged visits to Italy and Brittany, considerably widened his artistic vision, and aided his development. In the broad sphere of genre, the subjects which attract him range over a wide area, from domestic scenes of peasant and fisher life, to those of a poetic character, drawn, in some cases, from Dante's

"Divina Comedia." Among his better known works are the following: *In the Factory* (1897); *The Anarchist in the Condemned Cell* (1899); *The Childhood of Bacchus* (1901); *Venetian Fishermen* (1902); *The Return from Work* (1903); *Dante and Virgil*, and *Scene from Canto VII of Dante's "Inferno"* (1904), a vigorous composition of nude figures, illustrating the distressing scene, where the prodigal and avaricious are eternally rolling great weights against one another, with mutual upbraidings. This gained him the Gold Medal at Munich. *A Breton Family* and *Breton Fisherwomen* followed (1905); and *After the Baptism* (1906). In regard to public recognition, he gained a medal at the age of twenty-two at the Madrid Exhibition, and others in the First Class in 1904 and 1906; and awards have come to him from Barcelona and Munich, the latter city conferring on him the Gold Medal of the Second Class, at its International Exhibition, in 1905.

Another of the younger painters who is making an impress on his country's Art, is José Bermejo Sobera. He was born at Madrid in 1880, and studied at the Fine Arts School there, and then under Sorolla, subsequently gaining from the San Fernando Academy a Resident Scholarship at the Spanish Academy in Rome. His earliest conspicuous work was *One Citizen more*, which gained a medal at the Madrid Exhibition of 1901, and was purchased for the Modern Gallery there. *Retaliation* was shown in 1904, with *A Marriage in articulo mortis;* and in 1905, *A Slave Market in the East*, in which year a Gold Medal was awarded him at the Munich International Exhibition.

José Maria Lopez Mezquita is another exponent of genre, who, though young, has already attracted considerable attention. He was born in Granada (within the very walls of the Alhambra) in 1883, and studied first under Larrocha and under Cecilio Plá y Gallardo, a distinguished painter of Spanish scenery, and a native of Valencia,

and notable for his painting of street effects at night. He has had under his tuition many students who have since risen to distinction. Mezquita then attended the Madrid Schools. Latterly he has been studying in Paris for three years, under a Scholarship from the Infanta Doña Isabel de Bourbon. His chief works are: *Repose* and *The Prisoners* (painted in 1901); *The Schools of Ave Maria* (1903); *The Dancer* (1904); *A Nun* and *My Friends* (1905). This last is a striking assemblage of portraits, the individual character cleverly caught in each case, and the arrangement of nine persons, of varying height, falling agreeably to the eye. Portraiture and landscape have also engaged him, and the best examples he has produced in these directions are those of his *Mother* (1903); and of a *Miss Mumford* (1902); and *A View of the Albaicin, Granada.* When he was eighteen he secured the First Medal at the Madrid Exhibition for his picture of *The Prisoners* (which is now in the Modern Museum), a realistic work of refractory peasants passing along the street, guarded by soldiers, followed by their wives and friends; a pitiful sight in the dismal gaslight, and with the forms reflected on the wet pavement. A medal was awarded him at the Paris Salon in 1903; and in 1904 he was elected a Member of the Society of the Autumn Salon in Paris. In Berlin a selection of his pictures has recently been shown at the Gallery of Messrs. Schulte.

There are, and have always been, many interesting painters in Spain, who, not making any deep mark in relation to their country's Art, nor attaining any very prominent place in its circles, have yet produced extremely interesting and attractive works. One of the earliest of these, Dionisio Fierros, born at Ballota, in the Asturias, recalled, in the natural vigour of his work, the touch and force of Velazquez. He is represented at the Modern Museum by *The Well.* Many medals were awarded him at the National Exhibitions. He was a pupil of the San Fernando Academy and of Federico Madrazo.

In the Great Exhibition of 1862 a work by him, *The Spanish Dancers*, was shown, lent by the Duke de Montpensier, which recalled the great master's *Wine Drinkers* in the Prado. In the San Fernando Academy is an excellent portrait of *Señor Moratin*.

Then there is Llovera, who, by the way, works chiefly in water-colour, whose sense of grace and prettiness is marked in most of his works. We recall a small example, *Buonos Noches* (Good Night), in which two Spanish girls are passing home along an ill-lit street, after an evening of festivity, and upon them, and on their gay attire, a watchman flashes the light of his lantern; a true picture of the incidents of Spanish life, and with abundant vitality in its movement. Another interesting work, *An Antiquarian*, is in the collection of Señor de la Mata.

Francisco Peralta del Campo, a pupil of Eduardo Cano, and of the Fine Art School at Seville, took up his residence in Rome early in his career, and died in 1897. An excellent specimen of his work, which well displays his capacity, in its illustration of his native country, is *In a Garden at Seville*. It was once in the collection of M. Gambart, but now belongs to Mr. T. Maclean, and is a remarkably typical scene of Spanish life.

Ricardo de Villegas, a brother of the great José de Villegas, began his career as a sculptor, and has produced very good work in oil, an instance of which is his *Arabs engaged in Cock-fighting*. The International Exhibition at Munich awarded him a medal.

Juan Jiménez Martin, a native of Adanero, Avila, studied at first at the Madrid Schools, and then at the San Fernando Academy. His lot was to be drafted as a soldier before he had had time to establish a reputation in Art, or even to make much progress; but during his term of service he contrived to paint a picture entitled *Cervantes*, which made some note, and procured for him a medal at the Madrid Exhibition.

Rogelio de Egusquiz, in similar style to Llovera and Garrido, has executed some attractive pictures, *A Ball-room Scene*, which we remember once seeing, having distinct points of original feeling. His portraits also have considerable merit. He was born at Santander, and was a student in the School des Beaux Arts, in Paris. He has been the recipient of many awards.

Enrique Esteban, a native of Salamanca, has taken medals at the Madrid Exhibitions for work which distinctly appeals to the cultured connoisseur, Señor Bauer possessing two examples of it, *A Soldier* and *Huzzars;* and a good specimen is in the Modern Museum, *The First Shot.*

Luis Franco Salinas has also attracted the connoisseur by his fine and careful work. He was a pupil of Bernardo Ferrandiz, and afterwards studied in the Valencia Academy. Two of his works are in the Modern Museum, and two are owned by Señor Bauer. He also has been awarded many medals.

Commendation should also fall to Antonio Maria Esquivel, who was a pupil of Francisco Gutierrez; and here again two of the painter's works are in the Modern Museum, one of them an interesting example, showing a group of contemporary Spanish poets; and three are in Señor Bauer's collection.

Alejandrino Irureta y Artola, born at Tolosa, Guipúzcoa, is also a careful and ardent worker, *The Study* (in the Modern Museum) and Señor Bauer's *Undine*, testifying to this. He was a pupil of the Madrid Schools, and has been awarded several medals at the National Exhibitions.

Horacio Lengo y Martinez, born at Torremolinos, Malaga, became a pupil of Léon Bonnat, in Paris. He possesses an uncommon sense of colour, and his designs have the charm of originality about them, but his execution is often somewhat hard. Several medals have fallen to his lot at the National Exhibitions.

One example of his, *Manrique*, is in the Modern Museum; in Señor de la Mata's collection are two, *A Garden with Doves* and *Playing at Brisca;* and in Señor Bauer's collection are two.

Julián Sanz del Valle, born at Santa Fé, in Granada, was a pupil of the San Fernando Academy, and by his excellent work became entitled to a place in the Modern Museum, where are three examples from his hand; and Señor Bauer possesses one, *The Judgment of Paris.*

As a painter of flowers Sebastian Gessa developed a peculiar capacity. He was born at Chiclana, Cadiz, and became a pupil of R. Rodriguez, in Madrid, and later of Alexandre Cabanel, in Paris. His pictures of flowers and landscape, in which the landscape invariably takes the second place, have a peculiar attraction for their nicety and firmness. Three excellent examples are in the Modern Museum, and one in Señor Bauer's collection. Repeated awards have been made him at the National Exhibitions, Madrid; and at the Paris Universal Exhibition of 1890 he received a medal. He is associated prominently now with teaching.

Other notable painters of genre, besides those already referred to, there undoubtedly are, but detailed information concerning them, to enable us to touch on them in full, is not possessed by us. Mateo Silvela Casado, for instance, has done excellent work, and is of considerable promise in the Art career of his country. He was born at Madrid, and was a pupil of that prolific artist, Casto Plasencia. In the 1892 Exhibition at Madrid we recall a notable work of his, *The Wife of an Anarchist.* He was represented in the Guildhall Exhibition by his *King Lear* (owned then by Mr. Eugene Gambart). Another well-known pupil of Plasencia's was Fernando Cabrera y Cantó, a native of Alcoy, Alicante. His genre work has the charm of strength united to a distinct sense of grace. Since 1890 he has received many awards.

Manuel Ramirez, the painter of *The Execution of Don Alvaro de Luna*, is another painter of note of whom we should like to have said more. Eight of his works are in the collection of Señor Bauer, and seven in the Madrid Museum.

Eduardo Cano de la Peña, frequently referred to in this work as the master of several prominent men, was himself a pupil of the Madrid Schools, and later of Joaquin Dominguez Becquer, and the recipient of many medals and other awards. One of his most notable and effective examples is *The Execution of Don Alvaro de Luna.* Among his many pupils was Nicolas Alpirez, who was born at Seville, and studied at the Academy there before he placed himself under Cano, and who has been awarded many medals.

Francisco Masriera y Manovens, born in Barcelona, and the recipient of several awards and medals, is known to us by a few notable examples, such as *An Odalisque*, which recalls by its grace and colour the famous *Salome* of Henri Reynault's; *The Slave*, is another distinguished work, painted in 1878, and purchased by King Alfonso XII; and Señor de la Mata possesses a *Portrait of a Lady* by him.

Angel Diaz Huertas, born at Cordova, and a pupil also of the Madrid Schools and of Juan Samso, was noted for his fine feeling for colour.

Miguel Hernández Nájera, a native of Madrid, studied under Emilio Sala and Alejandro Ferrant. At times his single figures are full of interest and charm, as in one entitled *A Sevillian*, which we well remember, an extremely pretty figure of a girl resting for a moment from the dance, and leaning back in a tilted chair, some of the flowers, which have been thrown to her, lying in her lap. He has a strong feeling for the daily life of the people, which he pictures with a conspicuous feeling for its colour. *On a Balcony* and *In Seville* (painted 1895) are other works known to us. A

and Vows was shown in 1904; and *Don Alvaro*, in the play, "The Force of Destiny," in 1906. He has gained considerable distinction, and many medals have been awarded him.

Among a great number of promising men who have, in quite recent years, come into prominence, and whose work is now attracting attention, both in the Spanish capital and at the Paris Salon, mention should be made of Anselmo Miguel Nieto, a young painter of pronounced ability, from whom much may be expected; Francisco Posada, one of the many pupils of Cecilio Pla, is developing distinct talent in his clever interpretations of Spanish life and character; Ricardo Baroja, brother of the novelist, Pio Baroja, has identified himself closely with the etcher's Art, and the sense of humour in his work is akin to that of Goya's; and Rodriguez Acosta, who has the gift of imparting poetic feeling to his studies and pictures of the time-honoured beauties of the Alhambra; and there are many more, impracticable to deal with in the present work, whose gifts and aspirations reveal, without any room for question, the ever broadening position which Spain is claiming in the region of Art.

It may, in conclusion, be remarked that, if one surveys the Art of Spain, as recorded in these pages, a curious and most commendable feature, among others, may be observed in it—its morality. Whether in history or genre, or any other department of Art, in no degree does it stray into paths that were better avoided. On the contrary, in its aims and tendencies, it seeks to preserve for itself a healthiness of motive and a dignity of expression; with eye askance at those displays of the nude, for example, which are suggestive merely of voluptuousness, and with a nobleness of feeling animating it, in all its efforts, into channels, the predominating characteristics of which are wholesome contemplation and elevated thought.

PROMINENT PAINTERS
OF THE EARLIER SPANISH SCHOOLS

SCHOOL OF TOLEDO

Luis de Morales, called El Divino . . . [illegible]
Domenico Theotocopuli, called El Greco . . [illegible]
Juan Bautista Mayno . . . . . [illegible]
Luis Tristan . . . . . [illegible]

SCHOOL OF VALENCIA

Alonso Sanchez Coello . . . . [illegible]
Francisco Ribalta . . . . . [illegible]
Pedro Orrente . . . . . [illegible]
Josef de Ribera, called Spagnoletto . . . [illegible]
Jacinto Jeronimo de Espinosa . . . [illegible]

SCHOOL OF SEVILLE

Luis de Vargas . . . . . 1502—1568
Pablo de Céspedes . . . . . [illegible]
Juan de las Roelas . . . . . [illegible]
Francisco Pacheco . . . . . [illegible]—1654
Francisco de Herrera . . . . . [illegible]—1656
Juan del Castillo . . . . . [illegible]
Francisco de Zurbaran . . . . . [illegible]
Diego Velazquez de Silva . . . . [illegible]
Alonso Cano . . . . . [illegible]
Juan de Pareja . . . . . [illegible]—1670
Juan de Arellano . . . . . [illegible]
Bartolomé Esteban Murillo . . . [illegible]
Francisco Herrera, the younger . . 1622—[illegible]
Juan de Valdes Leal . . . . [illegible]

SCHOOL OF MADRID

	BORN	DIED
Gaspard Becerra	1520	1570
Juan Fernandez Navarrete, called El Mudo	1526	1579
Juan Pantoja de la Crux	1551	1609
Eugenio Caxés	1577	1642
Francisco Collantes	1599	1656
Juan Bautista del Mazo	1610	1667
Claudio Coello	1612	1693
Juan Carreno de Miranda	1614	1685
Mateo Cerezo	1635	1675
Francisco José de Goya y Lucientes	1746	1828

INDEX

PAGE

Acosta, Rodriguez . . . 132
Agrasot y Juan, Joaquin . . 72
Alenza y Nieto, Leonardo . . 4, 58
Alpirez, Nicolas 131
Alvarez Catalá, Luis . . . 21
Alvarez de Sotomayor, Fernando 12, 108
Anglada Camarasa, Herman . . 124

Barbudo, Salvador Sanchez . . 97
Baroja, Ricardo 132
Barrau, Laureano. . . . 70, 110
Becquer, Joaquin Domínguez . 131
Benedito Vives, Manuel . . 125
Benlluire y Gil, José . . . 104
Bermejo Sobera, José . . . 126
Beruete y Moret, Aureliano de . 47
Beut y Lluch, Luis . . . 68
Bilbao y Martinez, Gonzalo 13, 70, 120
Brull Viñolas, Juan . . 70, 109

Cabrera y Cantó, Fernando . . 130
Cano de la Peña, Eduardo . . 131
Cánovas del Castillo y Vallejo, Antonio 54
Carbónero, José Moreno 10, 13, 38, 57, 68, 69
Casado del Alisal, José . . 9, 17
Casas, Ramon . . . 57, 69
Checa y Sanz, Ulpiano . 13, 41
Chicharro y Agüera, Eduardo . 125

David, Louis 4

Domingo y Marqués, Francisco 69, 70, 85
Dominguez [illegible] . .

Egusquiz, Rogelio de . . . 129
Esquivel, Antonio Maria . . 129
Esteban, Enrique. 129

Fabrés, Antonio Maria. . . 93
Falero, Luis 112
Feliu, Manuel 66
Ferrándiz, Bernardo . . . 129
Ferrant y Fishermans, Alejandro . 32
Fierros, Dionisio 127
Fortuny, Mariano . 11, 69, 70, 74
Fortuny y de Madrazo, Mariano . 64
Franco Salinas, Luis . . . 129

Gallegos y Arnosa, José . 70, 99
Galofré, Baldemiro . . . 96
Garcia y Ramos, José . . . 91
Garcia y Rodriguez, Manuel . 50
Garnelo Alda, José . . 68, 103
Garrido, Eduardo Léon . . 102
Gessa, Sebastián 130
Gisbert, Antonio 29
Gomar y Gomar, Antonio . . 67
Gomez Gil, Guillermo. . . 52
Gonsalvo y Perez, Pablo . . 56
Goya y Lucientes, Francisco [illegible] . .
Gutierrez, Francisco . . . 120

	PAGE
Hernández Nájera, Miguel	131
Hernández y Amores, German	63
Hidalgo de Caviedes, Rafael	34
Huertas, Angel Diaz	131
Irureta y Artola, Alejandrino	129
Jiménez Aranda, José	88
Jiménez, Luis	90
Jiménez Martin, Juan	128
Khnopff, Fernand	112
Larrocha, S.	126
Lengo y Martinez, Horacio	129
Léon y Escosura, Ignacio	90
Lhardy y Garrigues, Augustin	55
Llovera	128
López y Portaña, Vicente	4
Lozano, Isidoro	33
Lucas, Eugenio	118
Luna y Novicio, Juan	36
Madrazo, Raymundo de	11, 57, 60
Madrazo y Garreta, Ricardo de	11, 57, 62, 80
Madrazo y Kuntz, Federico de	58
Madrazo y Kuntz, Luis	60
Maella, Mariano Salvador de	20
Manzano y Mejorada, Victor	20
Marti y Alsina, Ramon	96
Masriera y Manovens, Francisco	131
Mas y Fondevila, Arcadio	70, 98
Maura, Bartolomé	65
Maura y Montaner, Francisco	36
Maureta, Gabriel	33
Meifrén Roig, Eliseo	52
Mélida y Alinari, Enrique	93
Mendez, José	93
Mercadé y Fabregas, Benito	32
Mezquita, José Maria Lopez	126
Monleón y Torres, Rafael	55
Morelli, Domenico	75
Morera y Galicia, Jaime	53
Muñoz Degrain, Antonio	30
Murillo, Bartolomé Esteban	4
Nieto, Anselmo Miguel	132
Nin y Tudó, José	64
Nogales, José	37
Oller, Francisco Galofre	37
Ortiz Echagüe, Antonio	113
Palmaroli, Vicente	69, 70
Parada y Santin, José	107
Peralta del Campo, Francisco	128
Pinazo y Camerlench, Ignacio	35, 57
Pinelo Llull, José	54
Plasencia, Casto	130
Plá y Gallardo, Cecilio	126
Posada, Francisco	132
Poveda, Vicente	101
Pradilla Ortiz, Francisco	10, 13, 22, 57, 69
Pulido y Fernández, Ramón	111
Ramirez, Manuel	131
Ribera, Roman	124
Rico y Ortega, Martin	46
Riguer y Inglada, Alejandro de	70, 111
Rivera, Luis	59
Rodriguez, R.	130
Rosales, Eduardo	15
Ruiperez, Luis	92
Rusinol, Santiago	123

Saborit y Aroza, Enrique . . 56
Sainz, Casimiro 45
Sala y Frances, Emilio . 68, 106
Samso, Juan 131
Sanchez Perrier, Emile . . 51
Sanz del Valle, Julián . . . 130
Sarda, Francisco 66
Senet, Rafael 51
Serra, Enrique 49
Silvela, Casado Mateo . . . 130
Soberano, Domingo . . . 74
Sorolla y Bastida, Joaquin 13, 57, 67, 7[illegible], 113
Sotomayor, Fernando Alvarez de . 108

Tapiro, José 92
Tusquets, Ramon . . . 48

Urgell, Modesto 55

Valles, Lorenzo . . . . [illegible]
Vasquez y Ubeda, Carlos . . [illegible]
Vega, Pedro de . . . . [illegible]
Velazquez 3
Vera, Alejo . . . . [illegible]
Villegas y Cordero, José . 13, 70, 94
Villegas, Ricardo de . . . [illegible]
Villodas, Ricardo de . . . [illegible]
Viniegra y Lasso, Salvador . . [illegible]

Wagner, Alexander von . . [illegible]

Zamaçois, Eduardo . . . [illegible]
Zuloaga, Ignacio . . 13, 70, 117

University of British Columbia Library

DUE DATE

FORM 310

FINE ARTS
LIBRARY